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CLAUDE LE LORRAIN.

Engraved by J. Boydell.
Published March 25. 1777 by John Boydell Engraver in Chiswick London.

LIBER VERITATIS:

A COLLECTION OF PRINTS,

ORIGINAL DESIGN

OF THE

COLLECTION OF THE LIBRARY OF THE UNIVERSITY OF

OXFORD

AND THE

BY THE LIBRARY OF THE UNIVERSITY OF

OXFORD

A DESCRIPTIVE CATALOGUE OF EACH PRINT,

WITH

A DESCRIPTION OF THE LIBRARY OF THE UNIVERSITY OF OXFORD, THE LIBRARY OF THE

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LIBER VERITATIS;
OR
A COLLECTION OF PRINTS,
AFTER THE
ORIGINAL DESIGNS
OF
CLAUDE LE LORRAIN;
IN THE
COLLECTION OF HIS GRACE THE DUKE OF DEVONSHIRE.
EXECUTED BY
RICHARD EARLOM,
IN THE MANNER AND TASTE OF THE DRAWINGS.
TO WHICH IS ADDED
A DESCRIPTIVE CATALOGUE OF EACH PRINT;
TOGETHER WITH
THE NAMES OF THOSE FOR WHOM, AND THE PLACES FOR WHICH, THE ORIGINAL
PICTURES WERE FIRST PAINTED,
(Taken from the Hand-writing of CLAUDE LE LORRAIN on the Back of each Drawing)
AND
OF THE PRESENT POSSESSORS OF MANY OF THE ORIGINAL PICTURES.

VOLUME THE FIRST.

LONDON:

PUBLISHED BY MESSRS. BOYDELL AND CO. CHEAPSIDE.

PRINTED BY W. BULMER AND CO. CLEVELAND-ROW.

TO
HIS GRACE
THE DUKE OF DEVONSHIRE.

MY LORD DUKE,

IN the course of my early endeavours to encourage the Art of Engraving in this Kingdom, I made application to his Grace the late Duke your noble Father, for leave to make Drawings after several of his Pictures, for the purpose of their being engraved. No sooner was my intention made known to his Grace, than he generously gave me unlimited permission to make choice out of his Collection, both at Devonshire House and at Chiswick. His Death prevented me from expressing my gratitude, my Two first Volumes of Prints not being then completed.

I beg leave in particular to express my Thanks to your Grace for intrusting me upwards of three years with the valuable Book of Drawings from whence the Prints in the present collection are engraved. The Public have shown their Taste and Judgment in the universal approbation with which they have been received. The Lovers of Virtù in general cannot but be highly sensible, as well as myself, how much they are indebted to your Grace, for permitting so inestimable a Work to be copied.

I am,
MY LORD DUKE,
Your Grace's most obliged, and
most humble Servant,
JOHN BOYDELL.

T H E
L I F E
O F
CLAUDE LE LORRAIN.

THE curiosity, by which we are influenced to inquire into the lives of those who have excelled in the Fine Arts, may perhaps be resolved into two principles.

We acknowledge ourselves indebted to those, who have contributed highly to our amusement; and we are willing to manifest our sense of the obligation, by cherishing their memories. It is a natural object of curiosity also, to wish to learn by what means they arrived at the degree of eminence which they have attained. There is too, sometimes, a close connection between the Life of the Artist and his Performances; and the incidents of the one, however unimportant, may serve to illustrate and explain the other.

It is not, indeed, from the exactness of the imitation alone, but from the nature of the thing imitated also, that the pleasure, which the works of Painting afford us, is derived.

And it seems often to be lamented, therefore, that much art of penciling, and much brilliancy of colouring, have been bestowed on the representation of objects which are familiar to our eyes, and which do not interest our imagination—on the imitation of the most common animals, of domestic utensils, and *Still Life*.

We are, without doubt, far more obliged to those Artists, who set before us such objects as our imagination cannot readily supply; who place the actions of great men immediately in our view, and imitate even the various passions of the mind; or who transport the scenes of distant countries into our own, and exhibit to us judicious combinations of the most beautiful objects of nature.

Among those whom we stand especially indebted to, in this latter respect, none is more deservedly eminent (since no one ever lived in the midst of more enchanting scenes, or used more diligence to avail himself of the opportunities he enjoyed) than CLAUDE GELÉE, known more commonly, from the country which gave him birth, by the name of CLAUDE LE LORRAIN.

A long life, spent in continual imitation of the richest scenes of Nature, served to produce those many distinguished works, which have justly placed the name of Claude foremost in the Annals of Painting.

His life, although, from the nature of the employments to which he dedicated it, pregnant with no uncommon incidents, affords, however, some particulars worthy notice, and will serve, in many instances, as the best comment upon his works. It exhibits, also, an useful proof of the happy effects of unremitting industry.

Born of low parents, in the year *Sixteen hundred*, his childhood was distinguished only by the dulness of his natural talents. Having made no progress at school, he was put apprentice to a Pastry-cook.

He appears soon after to have lost his parents, and to have been left destitute of support.

When he had served his time, he set out for Rome, in company with several others of his countrymen of the same profession. It was at that time customary for great numbers of his profession and country to establish themselves at Rome.

We gather this intelligence concerning the occasion of his going to Rome from Sandrart, a contemporary Artist, and for some time his intimate companion and friend.* On this account his authority, concerning the principal anecdotes of Claude's life, will be chiefly followed in the course of these Memoirs.

If, however, it was Claude's first intention to follow his trade, he appears to have changed his design soon afterwards. It is reported, indeed, by some of his Biographers, that he had learned so little during his apprenticeship, as to be incapable of exercising his profession. Be this as it may, it is certain that he hired himself, in a short time after his arrival, as a menial servant to AGOSTINO TASSI, the Scholar of PAUL BRILL. His employment, at first, was that of grinding his master's colours and cleaning his pencils.

The humanity of his master, however, soon led him to endeavour to be of considerable service to him. He took pains to instruct him in the principles of Painting; and whether it was that his talents, however moderate, had now found a fit object to exercise themselves upon, and began to emerge from the long darkness in which they had been overwhelmed, or that his circumstances urged him to labour incessantly in the pursuit of an employment which might prove highly lucrative, his proficiency soon seconded his master's endeavours in his favour.

When he was now become able, even in any sort, to copy the objects of Nature, it is not, indeed, to be wondered at that he should have been eager to make use of his pencil. A mind that had not been struck with the beauty of Italian skies, and the magnificent remains of ancient Rome, must have been more than ordinarily insensible. The influence of more attractive scenes seems often to have been a principal source of the great excellence of Landscape painters, to have increased their powers of invention, and to have turned their ideas into a new and happier channel.

JOHN BOTH of UTRECHT, who, in his own country, had probably, never adventured beyond the tame uniformity of Flemish scenery, by fixing his abode in a country where Nature displays her choicest beauties and her fairest forms, became no mean rival of Claude himself, and acquired the honourable appellation of BOTH of ITALY.

To continual diligence, to an eye daily rendered more accurate and observing, to an increasing admiration of the most striking scenes and effects of Nature; the great excellence which Claude at length attained to, may certainly be attributed.

* In his *Academia Artis Pictoriæ*.—From Sandrart's own *Life*, subjoined to this work, it appears that he left England in 1627, and stopped at Frankfort, and at some of the cities of Italy, in his way to Rome, which he quitted in 1635; we may suppose, therefore, that his intimacy with Claude at Rome, lasted for five or six years.

To use the express words of Sandrart, "His laboriousness was indefatigable, and his perseverance invincible." In order to perfect himself by an incessant examination of Nature, he made it his daily custom to take long walks into the country, without regarding the distance. And his eagerness to excel was such, that he would often remain in the fields from day-break till the dusk of the evening. Here he not only studied the more ordinary effects of sun-set and sun-rise, but he marked also in his sketches, every curious tinge of light at other times, with a similar colour, and perfected his Landscapes from them afterwards at home.

His favourite spot was Tivoli, the ancient Tibur, at twenty miles distance from Rome. The marks of this attachment appear in his continually introducing the celebrated Temple of the Sibyl into his compositions.

It was here that the first meeting between Sandrart and himself took place, and their friendship commenced. The scene was well fitted for the meeting of two Painters. According to Sandrart's relation of the interview, Claude found him copying after Nature amidst the rugged rocks and noble cataracts of Tivoli; and was so pleased with the method he pursued, that he, in part adopted it. He remarks, however, at the same time, the difference of their pursuits. The one, seemingly of a bolder genius, sought out rocks of an uncommon form, prominent stumps of trees, cataracts, buildings and ruins. The mild and patient turn of Claude remained contented with the more distant and smaller objects. It was his principal delight to mark the almost insensible gradations of objects towards the horizon, and those delicate and fine tints of Nature which none but the most diligent observer can imitate.

His industry, however, had not always been employed in the fields only. He had for several years applied to the drawing of figures, both after living models and statues, even with greater diligence than he used in his studies after Nature. His diligence, however, in this respect, was never crowned with success. A like censure must be passed on his animals also, his *goats* only excepted. Such figures as appear exempt from censure we must attribute, according to common report, to the pencils of Philipppo Laura and Borgognone; and as we sometimes meet with very elegant figures, even in his sketches, we seem in such instances, necessarily led to draw the same conclusion.

Let it be added, however, as an amiable proof of his modesty, that he was fully sensible of his deficiency in this respect. When he had not employed other artists, he used to say to the purchasers of his Pictures, "I *sell* you the "Landscape—I *give* you the Figures."

Towards the close of his life, at least, his great merit became duly noticed. Sandrart speaks of his having accumulated great riches, even at an earlier period. The authentic anecdotes that are preserved to us concerning his Pictures, show that he must have been continually employed, and that he numbered among his patrons three several Popes, and many of the principal Nobility of Rome. His constant residence alone, indeed, in some sort merited such protection. It is said, and it may easily be believed, that he once made the tour of Italy, that he spent two years at Naples (according to some, with Goffredi Wals, a Landscape painter), and that he returned for one year to his native country. His frequent representation of the beautiful Bay of Naples seems to mark, indeed,

his acquaintance with the spot. But he appears to have spent, at least, upwards of fifty years constantly at Rome.

When he was now continually employed for many different, and even distant, patrons (amongst whom some crowned heads are expressly mentioned), a just regard to his fame determined him to follow a method which should make his Drawings so many authentic warrants of his genuine Pictures. On the back of the several Designs for his Pictures he wrote their true history, in respect of the persons and places they were painted for. One of these valuable collections of his original studies (for it is said he left in all six volumes behind him), is that to which these Memoirs are prefixed. The object which he had in view, gave rise to the particular name which it bears, of *The Book of Truth*. This inestimable treasure was happily purchased, to adorn England, by the grandfather of the present Duke of Devonshire. D'Argenville,* who mentions his having seen it himself at Rome, in the possession of Claude's niece, and afterwards at Paris, in the hands of a Jeweller, acquaints us that the book having been entailed on Claude's nephews and nieces, Cardinal D'Estrees, Louis the XIVth's Ambassador at Rome, tried in vain to purchase it for his master, though it was afterwards sold when the entail was at an end.

We have hitherto spoken of Claude as a Painter only. His praise as a Man ought by no means to be lost in the splendour of his works. His life was placid, simple, and uniform; he was benevolent and candid, addicted to no irregular pursuits, and wholly devoted to the pleasure which he received from the exercise of his profession. A strong proof of this appears from the plan of life which he followed after he had attained to a considerable degree of eminence. Continuing a Batchelor, he invited one of his relations to take upon him the care of his house, and to provide even his colours and pencils, that he might be wholly at liberty to follow his favourite profession, without interruption. He considered this as a plan of mutual benefit; giving him the expectation of being his heir, and enjoying himself, in return, that leisure which he prized above all things.

Notwithstanding his temperate life, he is said to have been afflicted with the gout for forty years; he died of it in the year 1682, aged 82.† He was buried in the church of Trinità del Monte.

Our account of his life may properly be closed with a short review of his works.

When we consider Claude's Pictures in point of composition, we cannot certainly attribute to him much praise of invention. Truth was the object he aimed at uniformly; but he attained to it only by the most laborious imitation. He is said frequently to have spent many weeks about a single Picture, and to have perfected his works only by continual correction. Nor does he seem, indeed, in general, to have wished to assume to himself the acknowledged privilege of the Painter, in introducing those agreeable fictions which, if they do but approach near to the truth, often afford more entertainment than the strict truth itself.

* *Abrégés des Vies des Pientres.*

† De Piles has placed his death in 1678, others in 1682.—In one of his Drawings, copied in the very curious collection published by Mr. Pond, the question is put out of doubt, it being dated in 1682. It is a composition not unworthy his last hours; the subject taken from the seventh Book of Virgil's *Æneid*.

But if he seems to have failed without doubt in point of invention, the elegance of his materials, and his happy combination of them, fully compensate for his defects. It must be acknowledged, indeed, that his combinations are mostly arbitrary, that the *unity of place* is often violated, and that the *parts* of his Picture do not always constitute a perfect *whole*. In his Sea-ports, however, he has often given us real and entire views. And in his most arbitrary compositions, the selection is always agreeable, is calculated to enhance the richness of the scene, and is far superior to many discordant *pasticcios* of later days, where Ruins and Architecture are often heaped together, without even the appearance of connection.

The same elegance of materials seems abundantly sufficient also to apologize for another fault, which some have objected to him; for his frequent repetition of the same subjects, and for the similarity of his *situations* or prospects. If but *one* country is usually seen in his Pictures, that country is ITALY; if we meet with the same buildings continually repeated, they are those buildings which, however repeatedly set before us, still claim our admiration. It were ungrateful to complain of the Artist who calls on us to survey the grandeur of modern Italian Palaces, or the august Ruins of ancient Rome; the magnificence of the Coliseum, the striking remains of Triumphal Arches, or the elegant Temple of the Tiburtine Sibyl.

And it ought seemingly to be deemed no small source of entertainment in the compositions of Claude, that they afford us, in many instances, the same information as we derive from the writings of faithful travellers. Not only his boats are of the peculiar construction of the country, and his buildings perfectly Italian, but in his larger assemblages of figures, even the manners and customs of the people are sometimes marked; and the employments of his rural groups, represented continually as diverting themselves with music in the open air, serve to mark both the mildness of the climate and the real turn of the inhabitants.

His compositions recommend themselves farther, also, by many elegant historical allusions. It must be confessed, that in the relation of his stories, they are often made too subservient to the landscape, are composed on too small a scale, and want perhaps that dignity which the subject requires. He has not, indeed, in any sort composed in that *heroic* style of Landscape, in which his contemporary and friend Poussin so much excelled. His style is altogether the *rural* style of Landscape. His Histories serve, however, to adorn and give life to his landscapes, and to prevent the solitariness of the scene; and they are derived from very pleasing sources, from the elegant inventions of the Heathen Mythology, from the fictions of the Italian Poets, and sometimes from the venerable narratives of the Scriptures themselves.

It is indeed somewhat singular, that he who is said, with much seeming probability, to have been scarce able to write his own name, who was certainly, at least, possessed of no real learning, should have adorned his compositions with a variety of histories, which give them even a classical air, and bespeak an acquaintance with many celebrated authors, and with different writers of antiquity. We see probably, in these instances, so many marks of the friendship of his several patrons, who, it may be conjectured, pointed out to him such subjects as they thought well-adapted to form the ornaments of his Landscapes.

Thus much may justly be said of his Pictures, considered independently of their colouring. In this branch of Painting, which forms always a principal part of the Artist's excellence, but which, in Landscape-painting, is in a manner indispensable, his acknowledged merit needs not be particularly insisted on. The warmth and clearness of his Skies, the brilliant effects of his rising and setting Suns, the luxuriant richness of his Trees, the delicacy of his distant Tints, and his exact knowledge altogether of the *aerial* Perspective, have long served to distinguish his Paintings as peculiarly excellent. There are a few Pictures extant, painted by him with good effect, in a dark style of colouring ;* but from the smallness of their number, as well as from other circumstances, we may fairly infer that Claude practised this manner rather by way of trial, than from being in any sort really attached to it. To account for his general excellence, in those respects in which it is most commonly displayed, we need only remark, that he had made himself acquainted with every true characteristic of Nature, to a degree of minuteness and accuracy altogether singular. He had not only made himself master of the more striking effects of Nature at morning and evening, but he possessed, as it were, her genuine character at every hour of the day, and knew how to mark the very moment that he wished to represent, by the tone and complexion of his Pictures. The facts that Sandrart relates in these respects are altogether astonishing. He attained even the proper knowledge of a Philosopher, rather than a Painter, and could discourse with as much exactness as if he had been well versed in physics, on the causes of the differences of the same view, in point of its colouring at different times ; on the morning dews and evening vapours, and on the several various reflections and refractions of light.

The general encomium that his friend has bestowed on his Pictures is, indeed, by no means extravagant. They exhibit a perfect Model of Truth, and may serve to show completely how the real disposition of the objects of Nature is to be imitated, "how all things are to be diminished towards the horizon, how "the colours are to be tempered according to the proportions of the distances, "how the hours of the day are to be distinctly marked, and the just harmony "of every thing to be preserved."

The age in which Claude lived was peculiarly favourable to Landscape-painting. It boasted also of a POUSSIN, an ANNIBAL CARRACCI, and a SALVATOR ROSA. The works of these several Artists succeeded immediately to the dry, meagre compositions of Paul Brill. It is evident, how much Claude contributed to this quick reform of Landscape-painting ; and his own excellence is farther seen in the works of his Scholar, the elegant and pensive Swanvelt ;†

* The admirers of Claude will recollect a few Pictures painted in this manner, in some celebrated Collections in England.

† Surnamed, from his studious and retired manner of life, *the Hermit of Italy*.

ADVERTISEMENT.

CLAUDE LE LORRAIN having blended French with Italian, and appearing to have neither written nor spelt with accuracy; a Transcript of the Inscriptions on the Backs of four or five of these Drawings may be sufficient Specimens of the whole Number: The others are given as they are understood to have been intended.

No. 1. Audi 10. dagouto 1677.
 a present l'an Aupartien a moy que ie faiet durant ma vie
 Claudio Gillee dit le lorane
 A Roma ce 23 Aug. 1680.
 " Drawn the 10th day of August 1677. the Picture from it
 " belongs to me at Rome this 23 of Aug^r. 1680.
 " Claudio Gillée called Le Lorrain."

No. 3. Claudio fecit
 in V R*. * for inventor, Romæ.
 faiet pour
 paris a Rome.
 " Claude the Inventor at Rome made this Drawing; and
 " painted at Rome for Paris."

No. 5. il presente designe io lo fatto il quadro per Ill^{le}.
 Sig^{no}. francesco Mayer Consigliere di S. A. Ellettoriale
 di Bauiera. l'ano 1674. a Roma questo di 22 luglio.
 Claudio Gillee fecit.
 " From this Drawing I have made the Picture for the most
 " illustrious Signore Francesco Mayer, Councillor of his
 " Electoral Highness of Bavaria, at Rome this 22. of July
 " in the Year 1674.
 " Claudio Gillee."

On the back of No. 158, or rather 150, as it is numbered at one corner of it, is this Memorandum.

Audj. 26. febreare 1663.
 a questo mio libro si ritrovano cento e cinquanto——
 tutte disegne di mano mio questo di sudetto
 Claudio Gillee
 Manuf^a.
 in Roma.
 " The 26th. day of February 1663. are found in this my book
 " one hundred and fifty—all drawings by my hand.
 " Claudio Gillee
 Manufacturer or Designer
 " in Rome."

No. 185. icy finij ce present livre ce jourduy
 25. du mois de mars 1675.
 Roma.
 " Here I have finished this present Book, this 25. day of
 " March 1675, at Rome."

A CATALOGUE of One Hundred PRINTS, contained in VOLUME the First.

For whom, or what Places, and when the PICTURES from these DRAWINGS were painted.*

The late or present Possessors of the PICTURES; with the Sizes, and the Prices for which they have at various times been Sold or Valued, and the Names of their ENGRAVERS.

No.		No.		No.	
1.	A View in Rome, with three Columns of the Temple of Jupiter Stator and the Colosseum.	1.	Claudio Gillee at Rome, 23rd August, 1680. Drawn 10th August, 1677.	1.	Lord Cathcart. A Duplicate was formerly in the possession of Mr. Hickey.
2.	A View of a Sea Port at Sunrise. A lofty Portico composed of three columns only, is at the side, and beyond it is a Ship at Anchor.	2.	Ditto Ditto 1678.	2.	Lord Palmerston at Broadlands, near Romsey, Hampshire. Size about 2 feet 6 inches high, 3 feet 2 inches wide. A duplicate was formerly in the possession of Dr. Newton, Bishop of Bristol, and is now in the collection of Peter Miles, Esq. of Leigh-court, Bristol. This differs from the Print in the disposition of the Figures.
3.	A Landscape, with Banditti attacking Travellers on the Highway.	3.	For a Gentleman at Paris.	3.	
4.	View of a Sea Port, with three Merchants standing in a group on the foreground.	4.	Ditto.	4.	Etched by himself.
5.	View in the environs of Rome under the appearance of a beautiful Sun-set. A magnificent Roman Archway.	5.	Elector of Bavaria, 22nd July, 1674.	5.	In the Royal Gallery at Munich, 2 feet 5 inches high by 3 feet wide. A Duplicate was formerly in the possession of Sir Robert Walpole, Earl of Orford, Houghton, Norfolk, which was sold in the Houghton Collection in 1779 to the Empress Catherine of Russia, and then valued at £1200. Now in the Hermitage Gallery, St. Petersburg. Size 3 feet 3 inches high by 4 feet 4 inches wide. Engraved by Canot.
6.	View of a Sea Port during Sun-set, embellished with a Fountain and other elegant Buildings.	6.	For a Gentleman at Paris	6.	Sold in the Collection of Mons. Blondel de Gagny, 1776, £37. Chevalier Erard, 1832, £244. Mr. Nieuwenhuys, 1833, 390 guineas. Archibald McLellan, Esq. Glasgow, Size 2 feet 6 inches high by 3 feet 2½ inches wide.
7.	View of a Mountainous Country, with a herd of five goats, and a Peasant with Mules passing a bridge.	7.		7.	
8.	A retired Woody scene with some water in the foreground. Two Women sitting on some logs of timber, and a Man standing by them are at the side.	8.	For a Gentleman in Paris in 1656.	8.	Dr. Mead. Engraved by Vivares, 1741. Size 2 feet 1 inch high by 3 feet 2½ inches wide.
9.	A Sea Port represented under the effect of a refulgent Sun-set. A Market on the Shore, consisting chiefly of earthenware.	9.	Monsieur de Bethune, Ambassador of France at Rome.	9.	In the Louvre, valued by the Experts du Musée, 1816, 40,000 francs. Etched by the Artist, and Engraved in the Poullain Gallery, and in the Musée François. Size 1 foot 8 inches high by 2 feet 4 inches wide.
10.	A View of the Forum or Campo Vaccino, at Rome, with the Arch of Septimus Severus and the three columns of the Temple of Jupiter Stator.	10.	Ditto Ditto	10.	In the Louvre. This Picture was sold with the preceding in the collections of the Countess de Verrue, 1737, 3350 francs; again, Mons. Blondel de Gagny, 1776, 11,096 francs; and Mons. de Poullain, 1780, 11,003 francs. Size 1 foot 3½ inches high by 2 feet 3 inches wide.
11.	A Pastoral Scene, with a Water-mill and a Herdsman tending Cattle.	11.	A Gentleman of Liege at Rome.	11.	Mr. D'Argenville, Secrétaire du Roi à Paris. Sold in the Collection of Benjamin West, P.R.A. 1831, 91 guineas. Samuel Rogers, Esq. Size 1 foot high by 1 foot 6 inches wide. Octagon.
12.	View of a Hilly Country at Sun-rise. A Lady and a Gentleman on the foreground.	12.	Naples.	12.	
13.	A Landscape, with Peasants dancing to the Music of a bagpipe, flute, and tamborine.	13.	Pope Urban VIII. 1669.	13.	In the Louvre, valued by the Experts du Musée, 1816, 100,000 francs. Size 3 feet 8 inches high by 4 feet 6 inches wide. Engraved by Parboni, Willson, Lowry, Chatalan, Vivares, and Haldewang.
14.	A Sea Port represented under the appearance of a glowing Sun-set. Groups of Merchants and others in the foreground.	14.	Ditto.	14.	In the Louvre, valued by the Experts du Musée, 1816, 120,000 francs. Size 3 feet 2 inches high by 4 feet 1 inch wide. Engraved by Le Bas.
15.	A Landscape, with a Herd-man playing on a pipe and Cattle browsing.	15.	Monsig. Rospiigliosi at Rome.	15.	
16.	A Landscape, with Travellers taking their repast.	16.	Mr. Perochat at Paris.	16.	

* It is the writer's opinion that the Drawings were made from the Pictures, either during the progress of painting them, or after they were completed. The dates at the bottom of some of the Drawings being prior to those on the Pictures, may have arisen from an error of the artist, or the Picture may not have been terminated until a subsequent year.

A Catalogue of One Hundred Prints contained in Volume the First.

For whom, or what Places, and when the Pictures from these Drawings were painted.

The late, or present Possessors of the Pictures; with the Sizes, and the Prices for which they have at various times been sold, or valued, and the names of their ENGRAVERS.

No.	No.	No.
17. A Sea Port, with Sailors occupied with bales of Merchandize.	17. Paris.	17.
18. A Landscape, with Peasants driving Cattle.	18. Paris.	18. Duke of Portland. Size 1 foot high by 2 feet wide.
19. A View of a Sea Port during a bright setting Sun; three Men are on the shore, one of whom carries a trunk.	19. Mr. Perchat at Paris.	19.
20. A Landscape, with three Women driving a Herd of Cattle along a road.	20. Paris.	20. Etched by the Artist. Sold in the Collection of Willett Willett, Esq. 1813. 221 Guineas.
21. A River Scene, with Men splitting wood and loading a Boat.	21. Naples.	21. Monsieur Danoot, Brussels. Sold in that Gentleman's Collection, 1828, for 700 Florins.
22. View of a Ferry, with a Peasant milking a Goat.	22. Ditto.	22.
23. View of a River, with the Portico of an antient Temple on its banks. A Peasant playing on a Pipe sits on a hillock in the middle of the foreground.	23. Mr. Gueffé.	23. Mr. Dunois, Secretary of the King at Paris, now in the Collection of the Earl of Leitrim, in Ireland.
24. View of an Open Country, with a Cascade and a bridge, Sportsmen shooting, and the Artist seated drawing.	24. Naples.	24.
25. View of a Mountainous and richly Wooded Country, with Peasants playing on instruments of Music, and Goats browsing.	25. Mr. Gueffé.	25. Paul Methuen, Esq. Sold with the Companion, No. 78, in 1843, to Henry Holford, Esq. for £3,000. Engraved by Peake. Size 3 feet 1 inch high by 4 feet 3½ inches wide.
26. A Sea Port during a brilliant Sun-set. In the foreground are Men busy with casks and other merchandize.	26. Paris.	26.
27. Peasants driving Cattle. A Conflict on a Bridge, and a distant View of the Sea.	27. Le Secrétaire du Marquis Queue.	27. Charles Oldfield Bowles, Esq., in 1834, for sale at £700. Size 2 feet 4 inches high by 3 feet 2½ inches wide.
28. A Sea Port at Sun-set. Numerous Persons are in the foreground.	28. Cardinal de Medici.	28. In the Palazzo Pitti, at Florence, worth £3000. Size 3 feet 4 inches high by 4 feet 4 inches wide.
29. View of a Sea Port, with the Portico of a Temple on the left, and three Men busy with Packages in the foreground.	29. Turin.	29.
30. A Sea Port, with two Ships of War riding at anchor. Three Men in conversation in the foreground.	30.	30.
31. A Sea Port seen under the effect of a brilliant Sun-set. In the foreground are four Men raising logs of timber. The Temple of the Sibyl on a distant Hill.	31. Cardinal Giorio.	31. Marquis of Bute. Size 2 feet 2½ inches high by 3 feet 2 inches wide.
32. The Temptation of Saint Anthony. The scene represents a ruined Building and the Saint is looking fixedly at a bright Light which breaks from above.	32. King of Spain.	32. Encurial Palace.
33. A Sea View during a Storm. A Vessel wrecked on some Cliffs surmounted by a Castle.	33. Duke of Bracciani.	33. Etched by the Artist with variations.
34. Peasants with Cattle attacked by Banditti on a road, traversed by a Bridge and skirted by a Wood.	34. Cardinal Rospigliosi.	34. Sold in the Collection of the Earl of Mulgrave in 1832 for 350 guineas. Size 2 feet 5½ inches high by 3 feet 3 inches wide. Engraved by Volpato, omitting the Assassin and his Victim.
35. A Landscape, with a distant View of the Lake of Albano and the Castle of Gandolfo. In the foreground is a Youth instructing a Girl to play on the pipe.	35. Pope Urban VIII.	35. The Barbarino Palace at Rome.
36. A rich Pastoral Scene with a Herd of Oxen and Goats in the foreground. A party of nine Villagers under the shade of some Trees.	36.	36.
37. A Hunting Party passing along the foreground of a Landscape, among them are two Ladies and a Gentleman on horseback.	37.	37.
38. A Repose of the Holy Family, represented in a beautiful Landscape. The Virgin holding the Infant sits on the bank of a river and an Angel is ministering to him.	38. Cardinal Giorio.	38. At Rome. A Duplicate was formerly in the possession of Dr. Bragg. Engraved by Volpato from a picture then in the Doria Palace at Rome, see Nos. 88—154—187. 1 foot high by 1 foot 2½ inches wide. Oval.

A Catalogue of One Hundred Prints contained in Volume the First.

For whom, or what Places, and when the Pictures from these Drawings were painted.

The late, or present Possessors of the Pictures, with the Sizes, and the Prices for which they have at various times been sold, or valued, and the names of their ENGRAVERS.

No.	No.	No.
39. A Sequestered Scene traversed by a River. A Herdsman sits at the foot of a Tree playing on a bagpipe, while his Goats browse near him.	39. Nicolo Larche.	39.
40. A Landscape, with Sportsmen resting in the shade of some lofty Trees and a Peasant driving a Herd of Oxen and Goats, &c. &c.	40. Mr. Dabij of Grenoble.	40. Sold in the Collection of Mons. Proley, Paris, 1787, for 10,000 francs. Size about 3 feet 3 inches high by 4 feet 4 inches wide.
41. A richly Wooded Landscape, with a group of three Herdsmen, a Herd of goats and two oxen in the foreground, &c. &c.	41. Naples.	41.
42. A Landscape traversed by a River, beyond which is a Temple on a rising ground. A Shepherdess listening to the music of a pipe played by a Herdsman is in the foreground.	42. Paris.	42.
43. View of a Sea Port, under the appearance of a sultry afternoon. Magnificent buildings adorn the left of the scene. In the foreground are a Man and Woman seated on some logs of Timber.	43. Cardinal Giorio; dated 1644.	43. Sold by Mr. Panné in 1800, and then valued at £5000. Purchased in 1823 of the Executors of John Julius Angerstein, Esq. together with his entire Collection, for the National Gallery. Size 3 feet 3 inches high by 4 feet 3 inches wide. Engraved by E. Goodall.
44. A Landscape, with a distant View of a Sea Port, and a fortified Town. At the foot of a bridge in the foreground is the Artist (accompanied by two men) seated drawing.	44. Mr. Perochet.	44. Earl of Exeter at Burleigh. Etched by the Artist. A Duplicate was put up at sale by Mr. Christie in 1807, and knocked down for £1995.
45. The Punishment of Marsyas. The Scene represents a shady Grove occupying some rising ground on the right, where the Mythological Subject is introduced.	45. Mr. Perochet.	45. In the Palace of the Hermitage, St. Petersburg, 3 feet 3 inches high by 4 feet 4 inches wide. See also No. 95.
46. View on the Sea Coast, with a Building adorned with a high Tower in the centre, and a Sporting Party on the foreground.	46. Pope Urban VIII.	46.
47. A River Scene, embellished with the subject of the Finding of Moses. In the distance is seen a fenced City.	47. King of Spain.	47. A Picture representing the same view, in which is introduced a repose of the Holy Family, corresponding with that in No. 88, is in the possession of Lord George Cavendish.
48. View of the Environs of Rome, embracing the Colosseum and other noted ruined Buildings. In the foreground are four Women depositing a Body in a Sarcophagus.	48. King of Spain.	48. In the Royal Museum at Madrid.
49. A Sea Port, adorned with elegant Buildings and illuminated by the brilliancy of a fine Summer's Morning. St. Paula with her Attendants is seen embarking, &c.	49. King of Spain.	49. In the Royal Museum at Madrid. Size 7 feet 5½ inches high by 5 feet wide. Spanish measure.
50. A Landscape, intersected by a noble River, on the Banks of which is represented the story of Tobias and the Angel.	50. King of Spain.	50. In the Royal Museum at Madrid. See Nos. 65 and 160.
51. Interior of a large Prison with the subject of the Angel delivering St. Peter.	51. Cardinal Giorio.	51.
52. A Hilly Country, intersected by Rivers. In the foreground are Herdsmen and Cattle.	52. Cardinal Giorio.	52. Put up at sale in the Collection of Prince Lucien Buonaparte, 1816, and bought in at 410 guineas. Now in the collection of Lord Ashburton. Size 2 feet 2 inches high by 2 feet 10 inches wide. Etched by Claude and in the Lucien Gallery.
53. A beautiful Landscape, on the foreground of which are two Men and a Woman playing on Instruments of Music. Goats and Sheep browse in the surrounding meadows.	53. Pietro Pescatore.	53. Marquis of Tavistock.
54. The Embarkation of St. Ursula and her numerous Virgins. The Scene exhibits a Sea Port, adorned with magnificent Buildings, illuminated by a brilliant Summer's Morning.	54. On the back of the Drawing are written Cardinal Pauli and Cardinal Barberini. Painted in 1646.	54. This Chef-d'œuvre of Claude, was successively the property of John Locke, Esq. Mr. Noel Desenfans, and John Julius Angerstein, Esq. and now in the National Gallery. Size 3 feet 8 inches high by 4 feet 11 inches wide. Etched by Dom Barriere, and Engraved by Fittler.

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No.	No.	No.
55. A Nymph and a Satyr, dancing to the music of a pipe, and a tamborine. The Subject is introduced in the foreground of a Landscape, adorned with a beautiful Temple.	55. A Gentleman at Venice.	55. Mr. Herbert.
56. A Hilly Country, with a River in the middle distance; in the foreground are three Females in conversation with a Herdsman and a Boy.	56. Paris.	56.
57. The story of Diana and Actæon. A Mountainous Country, with a Cascade streaming into a River. The Temple of the Goddess on a distant hill.	57. Mr. Tardiffe, at Paris.	57.
58. The Vintage Gatherers. The Scene represents a Hilly Country, with a lofty entrance to a Temple at the side, part of which is concealed by Trees.	58. Paris.	58.
59. A Landscape by Moonlight. Six Travellers with two Mules are in the foreground, and two of the Men are seated by a blazing Fire.	59. Paris.	59.
60. The Flight into Egypt. A Landscape with a River, traversed by a Bridge, near which is a Herdsman looking at a Fisherman in the water.	60. Mr. Tardiffe, Paris.	60.
61. A Sea Port, adorned with magnificent Edifices. A Lady with two Attendants and two Gentlemen are landing from a boat.	61. Mons. de Louchaine.	61. A Picture representing the same View with the subject of the Embarkation of St. Paulo, is in the Collection of the Duke of Wellington. Size about 1 foot 6 inches high by 1 foot 3 inches wide. A Duplicate is in the Dulwich Gallery.
62. Peasants driving Cattle over a Bridge. The Scene exhibits a hilly Country with rich clusters of Trees, beyond which are Buildings on the summit of Rocks; one of them is the Temple of the Sybil.	62. Mons. de Louchaine.	62.
63. The Landing of Cleopatra. The Scene exhibits a noble Sea Port, into which the splendid Gallies of the Queen of Egypt have just entered, and she has debarked with six Females and other Attendants.	63. Cardinal Giorio.	63. The King of France, and now in the Louvre. Valued by the Experts du Musée, 1816, 120,000 francs. Size about 4 feet 6 inches high, by 6 feet 6 inches wide. Engraved in the Musée Français.
64. The Arcadian Shepherds. A Landscape adorned with beautiful Ruins, and in the distance is seen a spacious Bay, with Vessels riding at anchor.	64. Paris.	64. Subsequently in the Collections of Lord Scarborough, William Smith Esq. M.P. now in the Collection of Count Pourtales, Paris. Size 3 feet 3 inches high by 4 feet 3½ inches wide.
65. Tobias and the Angel. The Scene is distinguished by a River through which a herdsman is driving his Cattle.	65. Paris.	65. Subsequently in the Collections of the Countess de Verrue, and Mons. Blondel de Gagny. Sold in 1776, for 4050 francs. Size 1 foot 4 inches high by 1 foot 7½ inches wide.
66. The Flight into Egypt. A hilly Country with fine clusters of Trees, beyond which are the Ruins of a Temple; a square Building with an archway is at the side.	66. Amsterdam.	66. See Nos. 60—104—158.
67. A Peasant watering Cattle, and a Sportsman passing a Bridge. View in the environs of Tivoli, with the Temple of the Sibyl, and other Buildings crowning its heights.	67. Robert Gayer.	67.
68. Fishermen. A Landscape with a broad River in the foreground, in which Fishermen are hauling their Nets.	68. Monsr. de Louchaine.	68.
69. Samuel anointing David King of Israel. The Subject is composed of many Figures assembled under the Portal of a Temple.	69. Cardinal Giorio.	69. The King of France. Now in the Louvre: valued by the Experts du Musée, 1816, 70,000 francs. Engraved in the Musée Français. Size about 4 feet 6 inches high by 5 feet 6 inches wide.
70. Herse and Aglaurus. The Scene represents a Sea Port, with the Ruins of a Temple among a cluster of Trees, beyond which are the Remains of a Colosseum.	70. Monsig. Rospigliosi. 1668.	70. Etched by Dom Barriere.
71. The Trojan Women firing the Grecian Fleet. The View exhibits a spacious Bay, in which the burning Fleet is anchored, and on the distant Hills may be perceived the Grecian Army.	71. Sig. Gieronimo Farnese.	71. Subsequently in the Collection of Lord Radstock; now in that of Abm. Robarts, Esq. Size, 3 feet 5 inches high by 5 feet wide.

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have at various times been sold, or valued, and
the Names of their ENGRAVERS.

No.	No.	No.
72. A Storm, and Shipwreck on a bold rocky Coast; many are engaged saving the drowning Sailors.	72.	72.
73. St. George combating the Dragon. The story is introduced on the foreground of a hilly and densely wooded Landscape.	73. Cardinal Pauli.	73. Subsequently in the possession of Cardinal Antonio Barberini, Mons. de Calonne, Edmund Antrobus, and the late William Beckford, Esqs. from whom it passed some years since.
74. A Sea View, during the prevalence of a Gale.	74.	74.
75. A Pastoral Scene, with Herds of Cattle and two Herdsmen; one of whom is leaning on a staff and playing on a pipe.	75. Antwerp.	75.
76. Jupiter under the form of Diana, tempting Calisto. The subject is introduced on some rising ground adjacent to a grove.	76. Rome.	76.
77. Narcissus and Echo. An Arcadian Scene with a castellated Building in the distance, beyond which is seen the Ocean.	77. England.	77. Engraved, by F. Vivares, 1743, at which time it was in the possession of Mr. Delmé. Presented by Sir George Beaumont, Bart. in 1825, with many other fine pictures to the National Gallery. Size 3 feet 1 inch high by 3 feet 11 inches wide.
78. Priests offering Sacrifices within a Temple embosomed with Trees, and Herdsmen driving Cattle along the foreground of the Scene. Sunset.	78. England.	78. Paul Methuen, Esq. Sold with the Companion, No. 25. 1843, to Henry Holford, Esq. for the reported sum of £3000. Engraved by William Byrne, 1769. Size 3 feet 1 inch high by 4 feet 3 inches wide.
79. View in the Environs of Tivoli, with the Temple of the Sybil on the acclivity of a Hill. A Shepherd playing on a pipe, and a Shepherdess listening to the music.	79. M. Pasari.	79. The King of France.
80. Ulysses restoring Chryseis to the Priest of Apollo. A Sea Port with a range of magnificent Buildings on one side, and a noble Palace on the other. A brilliant Sunset.	80. Prince de Liancourt.	80. In the Louvre. Valued by the Experts du Musée, 1816, at 80,000. frs. Etched by Dom Barriere, 1664. Engraved in the Musée Français. Size about 4 feet 6 inches high by 6 feet 6 inches wide.
81. A Landscape with Peasants and Cattle passing a Ford.	81. Paris.	81.
82. A beautiful Landscape interspersed with various celebrated Roman ruins. In the foreground are two Women holding a restive Goat in a Stream, and a Herdsman sitting on a Bank. Glowing Sunset. This very splendid Picture is known under the appellation of the Decline of the Roman Empire.	82. The name of Le Brun apparently written by himself at the back of the drawing.	82. Countess de Verrue. Sold with a Companion, No. 122, by public auction in 1736, for 8000 frs. or £320. This picture alone would now be estimated at £4000. Earl of Radnor, Longford Castle. Size 3 feet 5 inches, by 4 feet 6 inches. Engraved by William Woollett, 1772. Naudet has also Engraved a Print, with the omission of the Herdsman and other variations. A duplicate differing in some of the minor details, and of a smaller size, was sold by Mr. Agar, to the Marquis of Westminster. See No. 133. Size 2 feet 7 inches, by 3 feet 6 inches.
83. A Landscape with Peasants driving Cattle through a River.	83. Signor Gabriel Rensi.	83. Engraved by Newton, 1777.
84. A View of a mountainous and rocky Country with a River flowing along the foreground.	84.	84. Duke of Marlborough at Blenheim.
85. A Herdsman with four Oxen preparing to ford a river.	85. Rome.	85.
86. Argus and Io. A Landscape adorned with the remains of a temple and other buildings and divided by a river.	86. Monseigneur di Massi.	86. Humphrey Edwin, Esq. and now in the collection of Lord Leicester at Holkham. Engraved by T. Wood, 1746. Size 3 feet 3 inches, by 4 feet 1 inch.
87. A Shepherd and Shepherdess tending Cattle, and Horsemen galloping over a distant bridge.	87. Signor Terence. Rome.	87. Duke of Kent. Now in the collection of Lord Grantham. Size 3 feet by 4 feet 4 inches.
88. A Landscape with a repose of the Holy Family.	88. Count Crescensi.	88. Sir William Lowther. See Nos. 38. 154. 187.

A Catalogue of One Hundred Prints contained in Volume the First.

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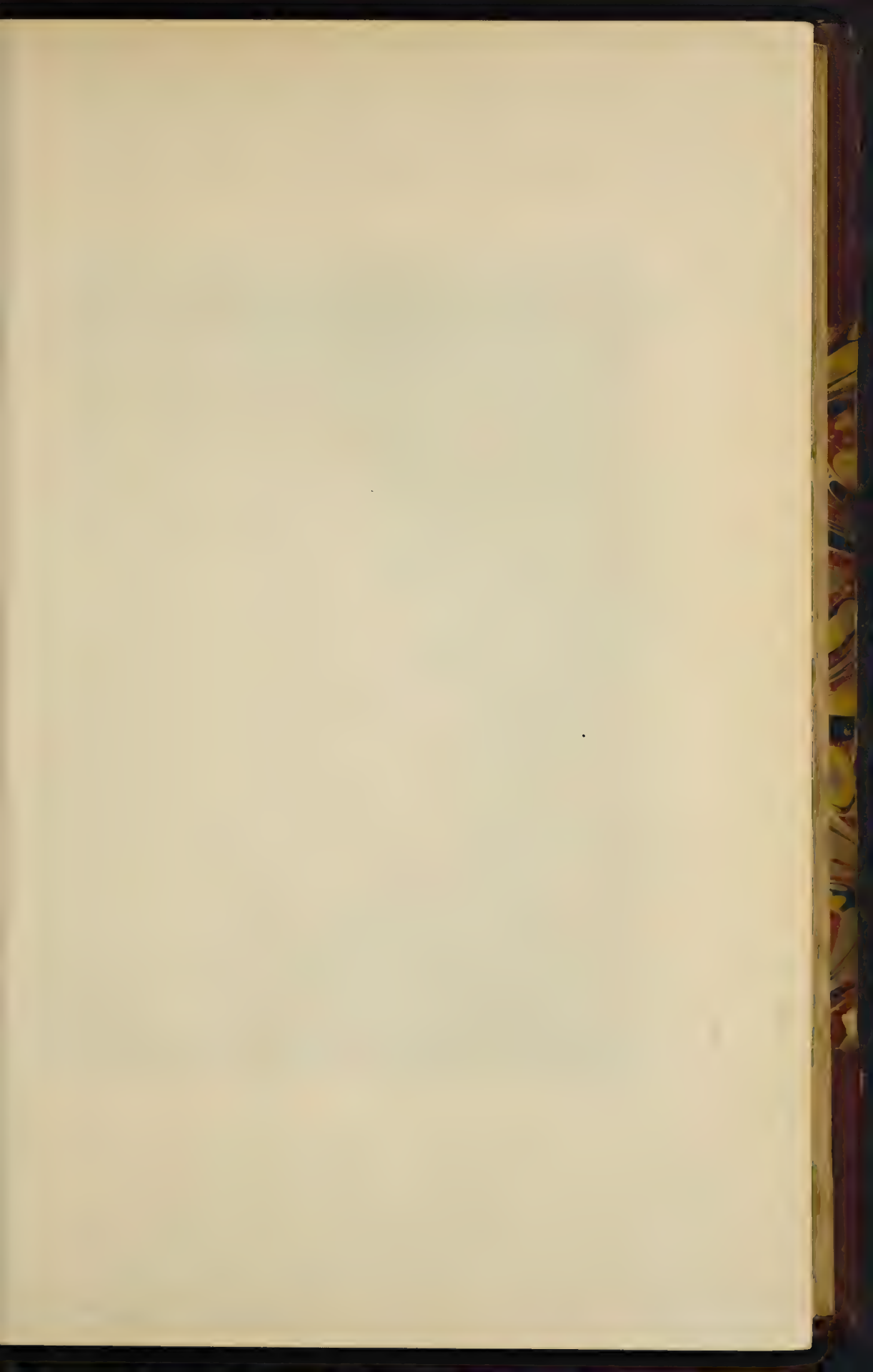
The late, or present Possessors of the Pictures; with the Sizes, and the Prices for which they have various times been sold, or valued, and the Names of their ENGRAVERS.

No.	No.	No.
89. A Sportsman in conversation with a Herdsman. View over a wide extent of hilly country after sunset.	89. M. Passari.	89. In the Royal Collection. Size 3 feet 1 inch, by 4 feet 3 inches.
90. The piping Herdsman, and his dancing Dog. A beautiful pastoral scene, divided by a noble river traversed by a bridge.	90. Paris.	90. Subsequently in the possession of Richard Dingley, Esq. and now in the collection of Lord Ashburnham, at Battle. Engraved by J. Major, 1753. Size 2 feet 4½ inches, by 3 feet 1 inch.
91. Cephalus and Procris. The story is introduced in the foreground of a rich and admirably varied landscape.	91. Paris. 1645.	91. Purchased in 1823, of the Executors of the late John Julius Angerstein, Esq. for the National Gallery. Size 3 feet 4 inches, by 4 feet 5 inches.
92. Mercury driving away the Herds of Admetus. A Landscape divided by a river, and adorned with clumps of trees.	92. Prince Panfilio.	92. In the Doria Palace, Rome. Engraved by Volpato. See Nos. 35 and 192.
93. A Herdsman instructing a Shepherdess to play on a pipe. This delightful pastoral scene exhibits on the right some high cliffs, surmounted by a castle.	93. Mr. Fontenay. 1645.	93. Subsequently in the possession of Thomas Walker, Esq. Sir Eliab Harvey, and now in the possession of William Lloyd, Esq. Engraved by Vivares. Size 3 feet 3¼ inches by 4 feet 4½ inches.
94. The Judgment of Paris. The story is introduced in the foreground of a beautiful Arcadian scene.	94. Mr. Fontenay. 1645.	94. Monsr. Le Danois, and Monsr. Le Viscount Fospertius, 1745.
95. The Punishment of Marsyas. The story is introduced in the foreground of a landscape, adjacent to a grove.	95. L'Abbé Jolij	95. Subsequently in the possession of Mr. Haye, Mr. Passart, Sir Thomas Coke, and now in the collection of Lord Leicester at Holkham. Engraved by J. S. Müller. Size 3 feet 11 inches by 5 feet 2¼ inches.
96. Two Warriors looking attentively at a person in a Boat. The scene represents a Sea Port adorned with buildings. Sunset.	96. Paris, dated 1646.	96. In the Louvre. Valued by the Experts du Musée in 1816, frs. 100,000. Etched by Dom Barriere, 1660. Size 4 feet 6 inches by 6 feet 6 inches.
97. St. John with a staff in his hand reclining under the shade of a clump of trees.	97. Mr. Gainar.	97.
98. A Herdsman watering his Cattle in a stream bounded by a cluster of trees and bushes.	98. Sig. Giov. Lelio.	98.
99. Apollo and the Cumean Sybil. The latter sits on a fragment of a building in the foreground of a beautiful landscape in which is perceived a distant view of the Sea.	99. Monsig. de Massimo.	99. Earl of Orford, at Houghton. Sold with the entire Collection to the Empress Catherine of Russia, and now in the Hermitage Palace. Engraved in the Houghton Gallery. Size 3 feet 3 inches, by 4 feet ½ inch.
100. Cephalus and Procris. The lover stands in agony over the wounded Nymph, in the foreground of woody landscape.	100.	100. Presented by Sir George Beaumont, Bart. with many other fine Pictures to the National Gallery. Size 1 foot 8 inches, by 1 foot 7 inches. See Nos. 91 and 163.





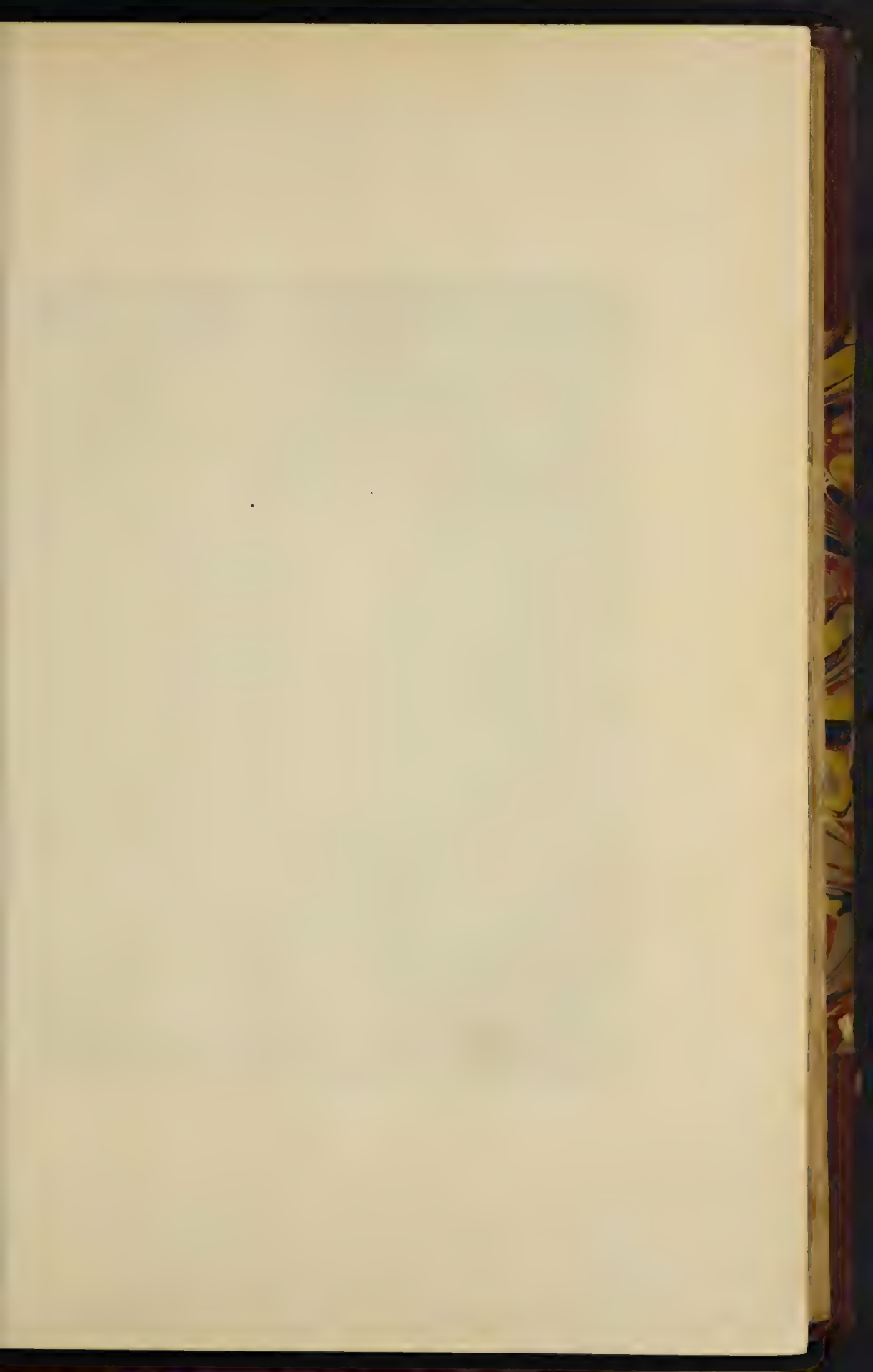
From the Capital of Egypt. In the foreground, a small monument is visible. The temple is in the background.





From the Cape of Good Hope, looking towards the Entrance of the Harbour of Swakopmund.

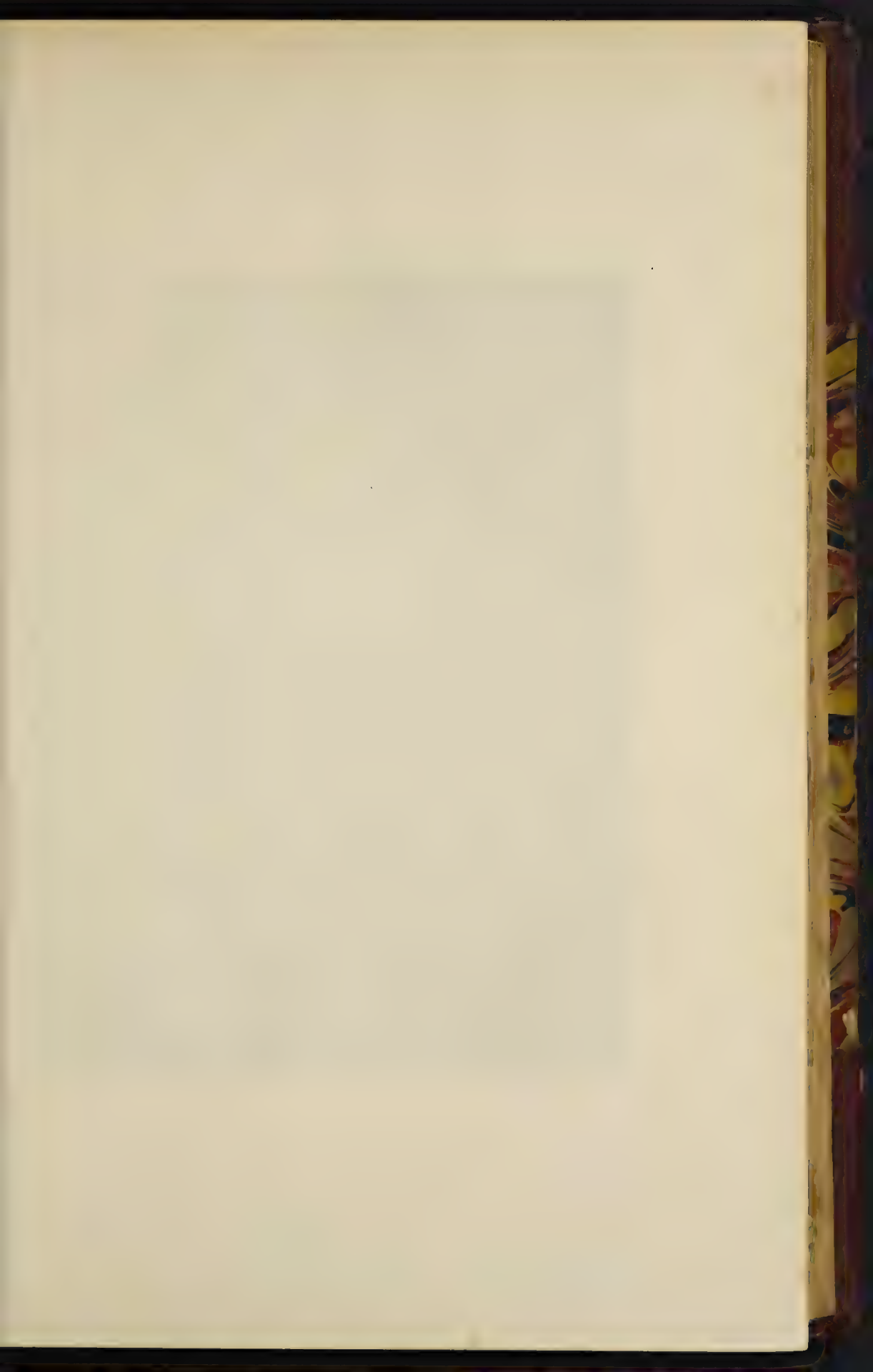
A. Smith. 1890.





A cartoon print.

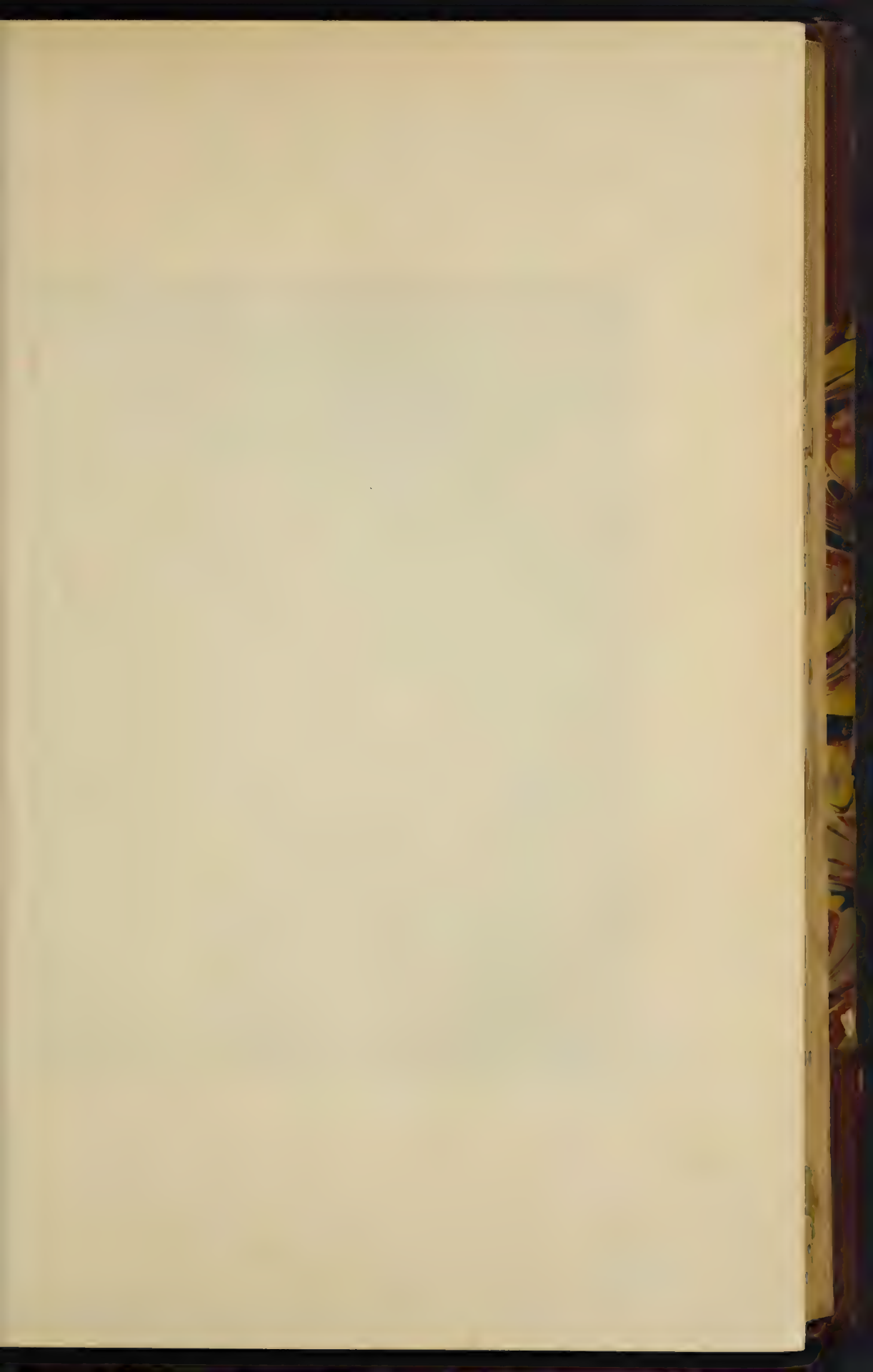
From the *Journal of James M. Smith*, in the *Collection of the Duke of Devonshire*.





— *Indicated in p. 77, but in B. still survives in Chapter*
in the 100th in the collection of the Duke of Devonshire.

R. carolinense





A cartoon from

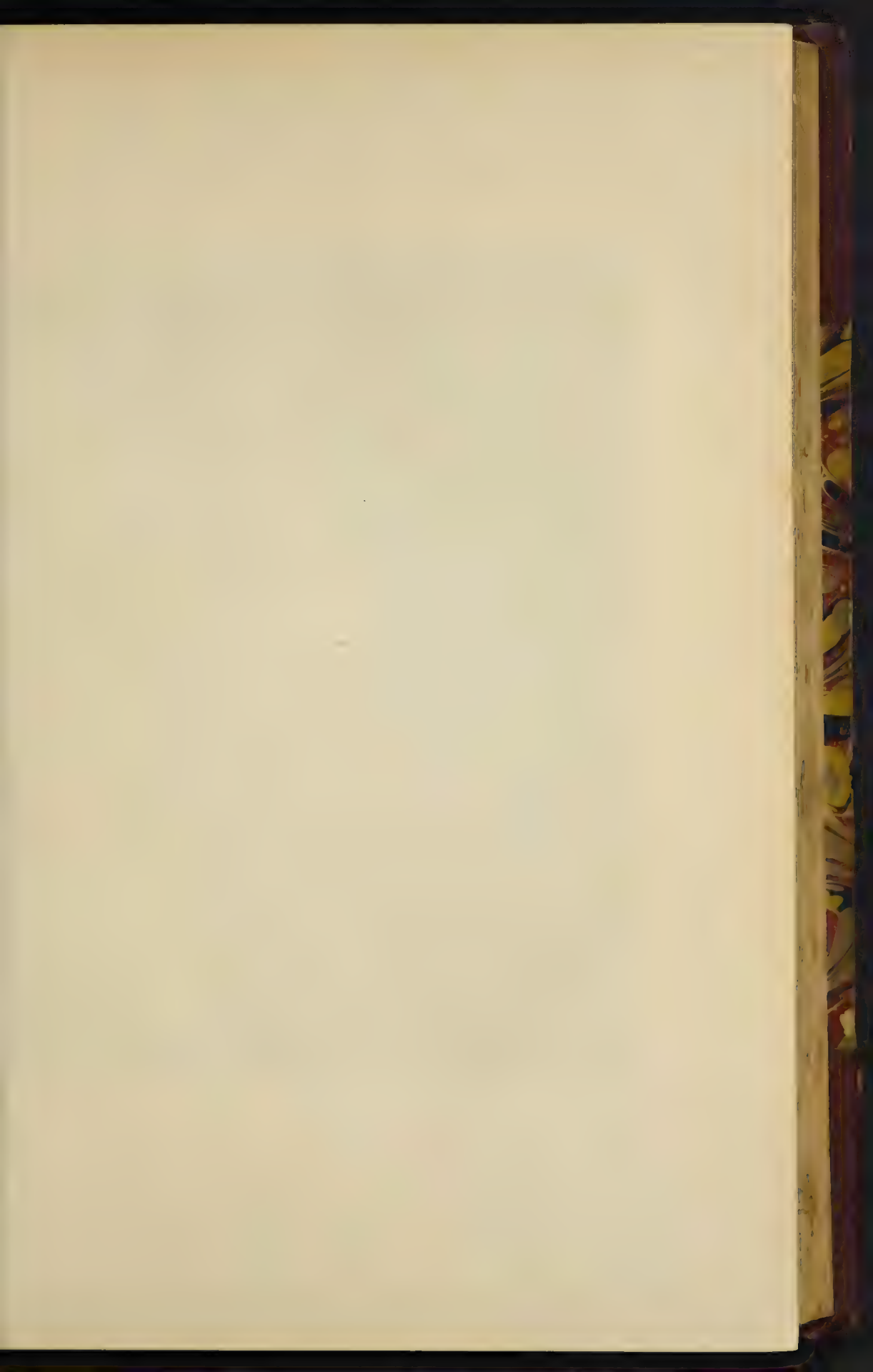
the "Illustrated London News" of 1852, showing the harbor of the City of London.





A harbor scene

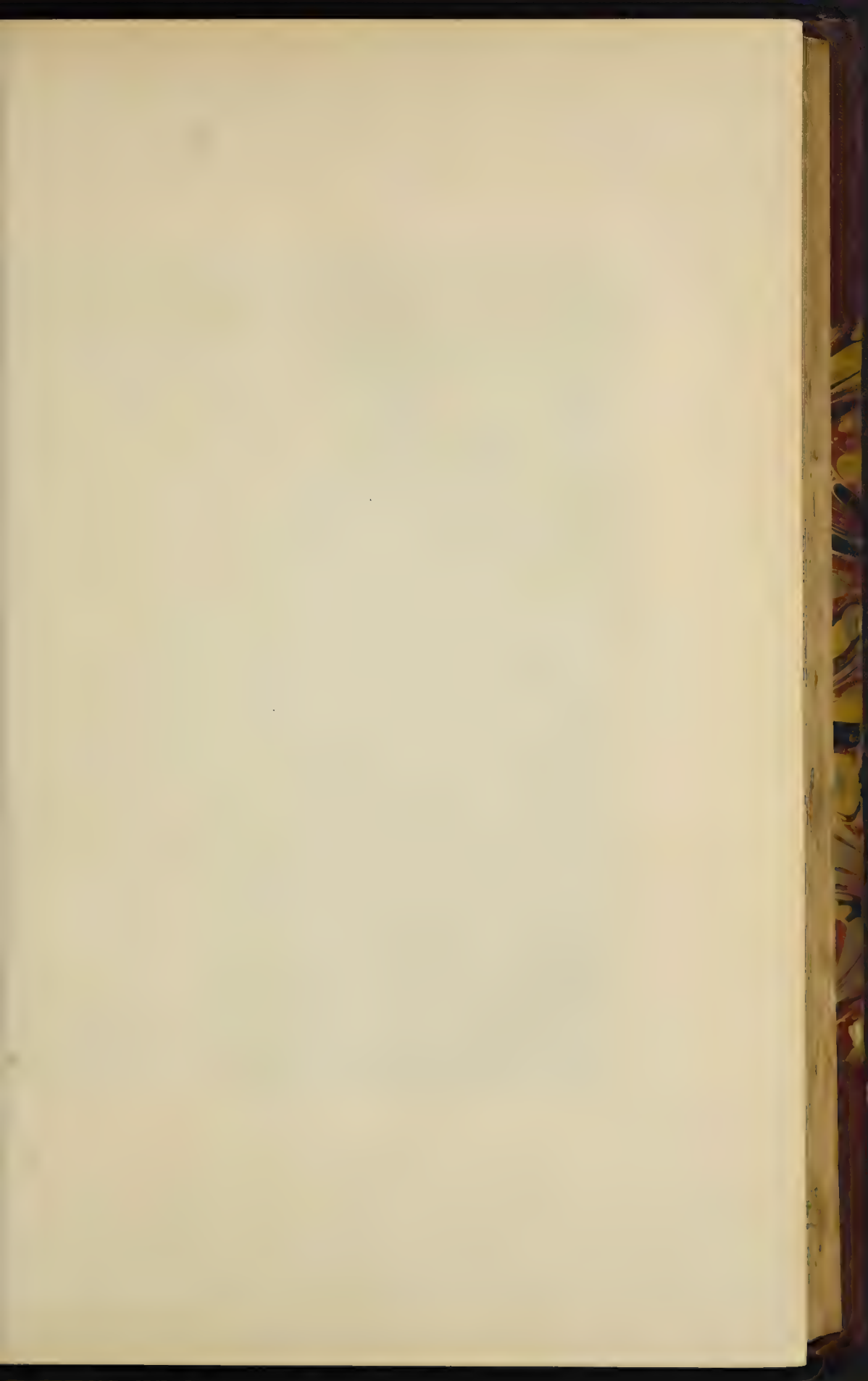
Published by J. J. Smith, 10, South Street, New York, 1840.
From the Original Drawing in the Collection of the Duke of Devonshire.

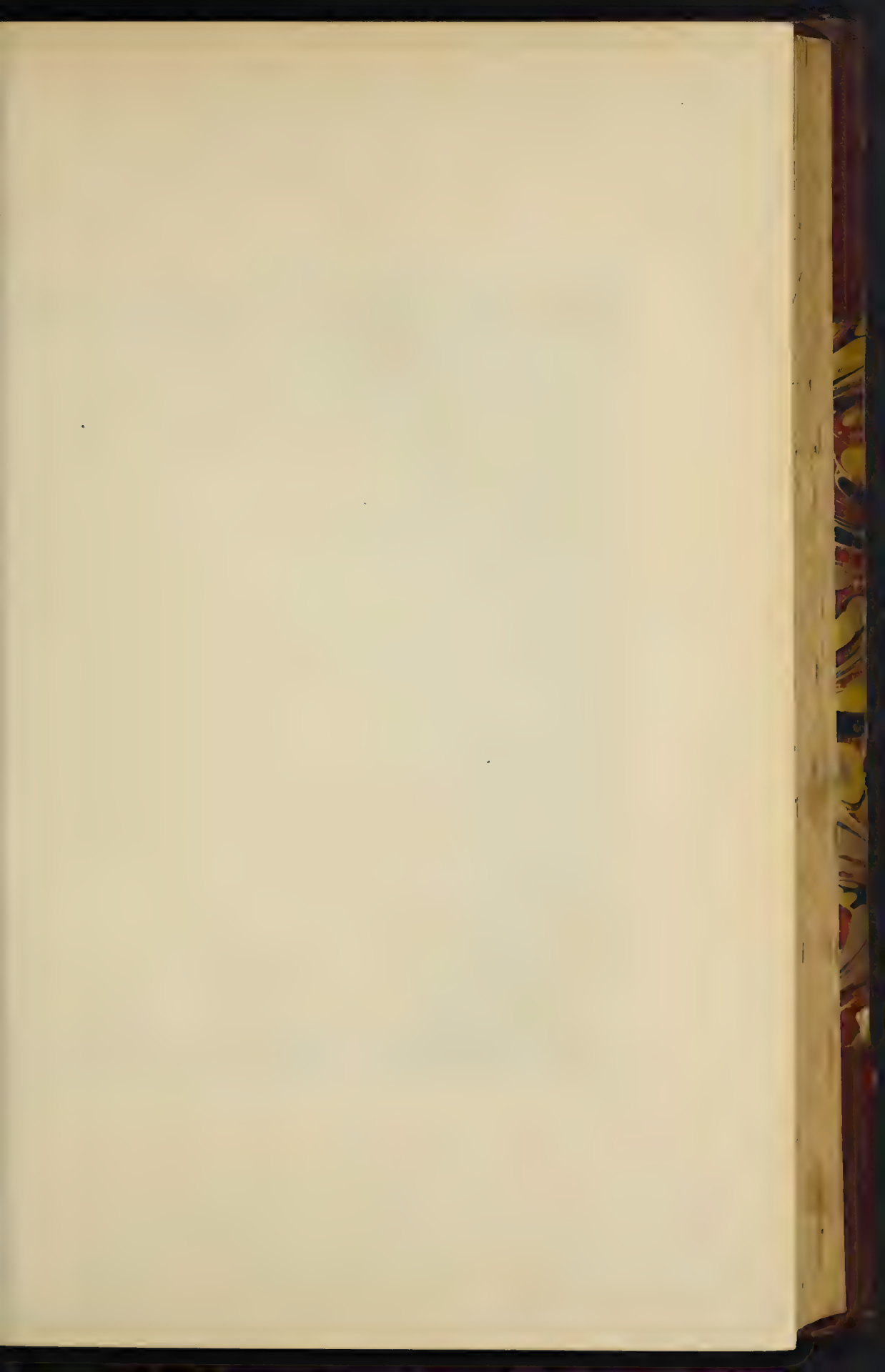


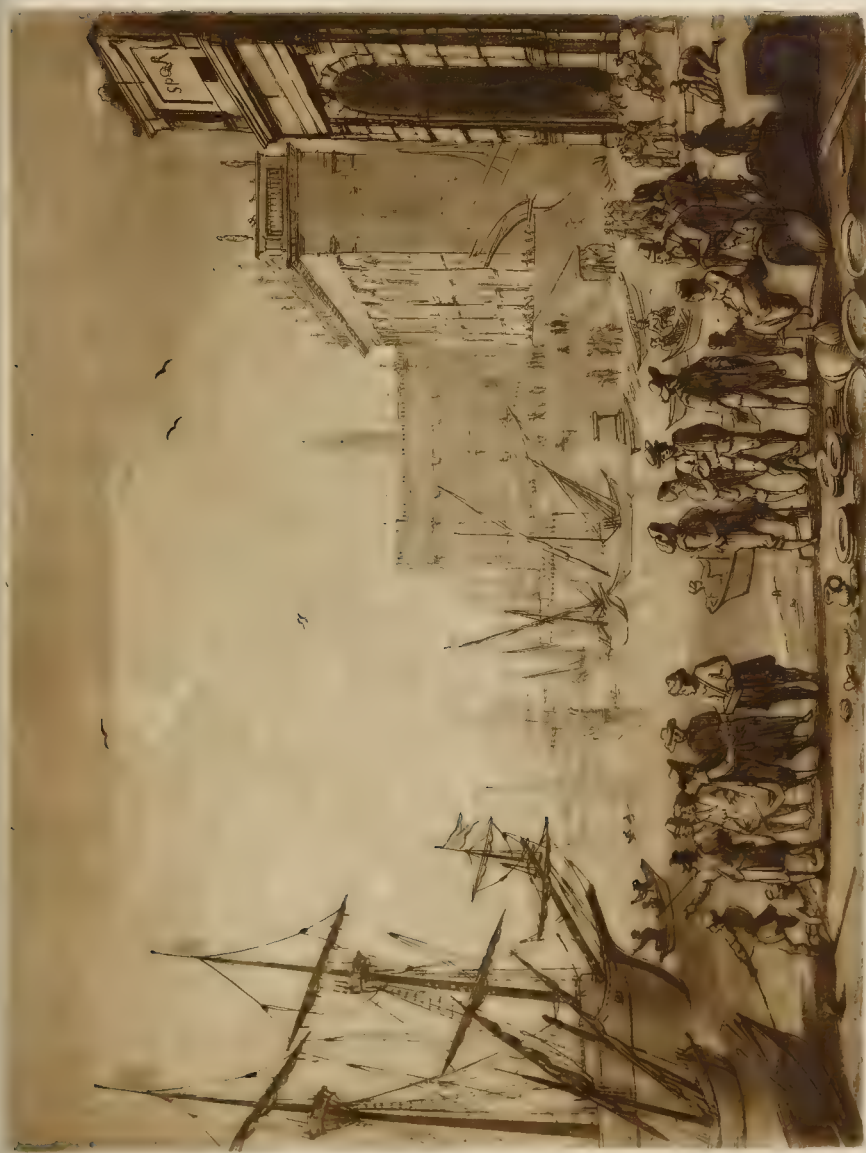


8. 1850

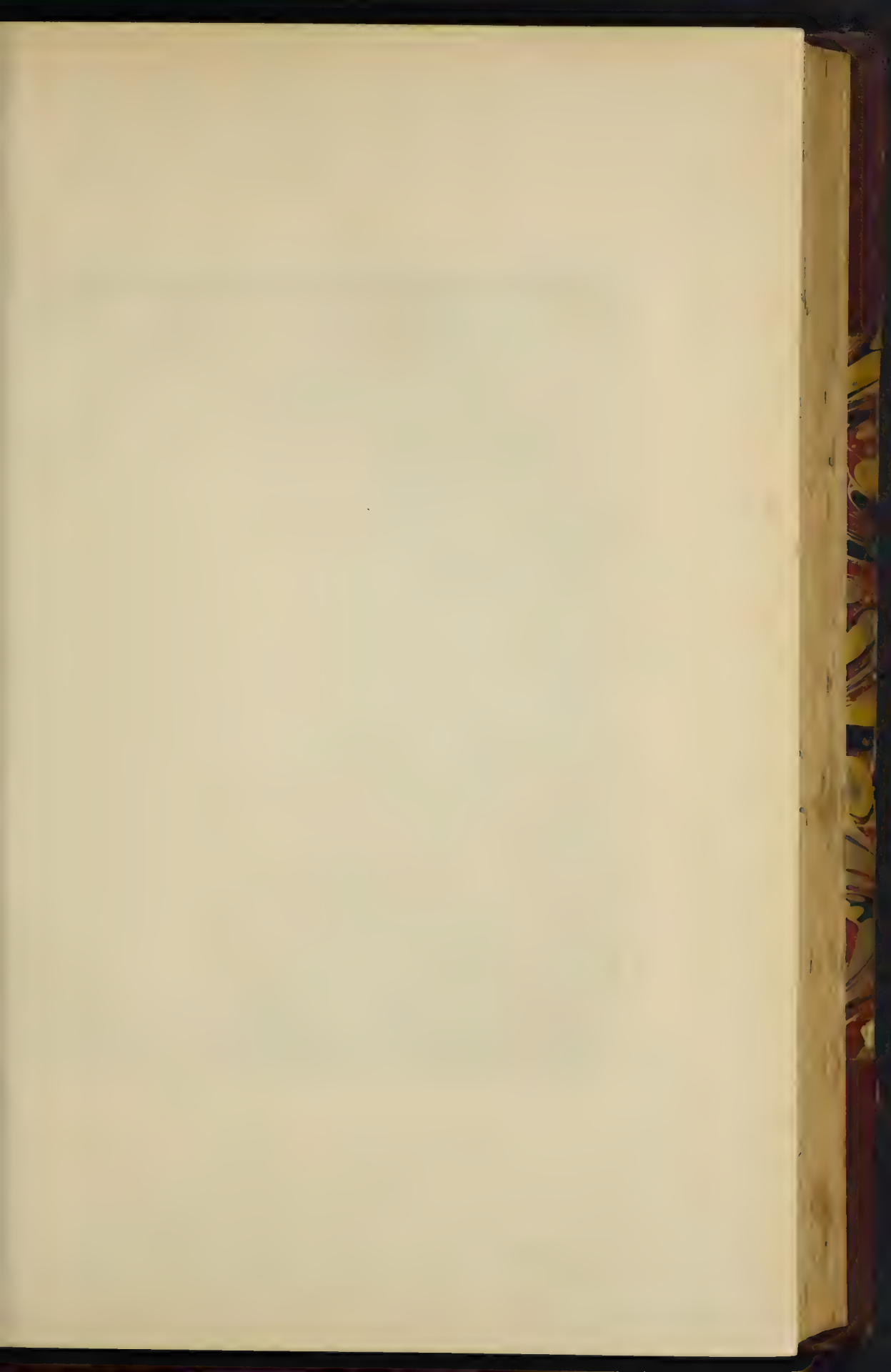
From the Chapel of the University of the Duke of Cornwall.







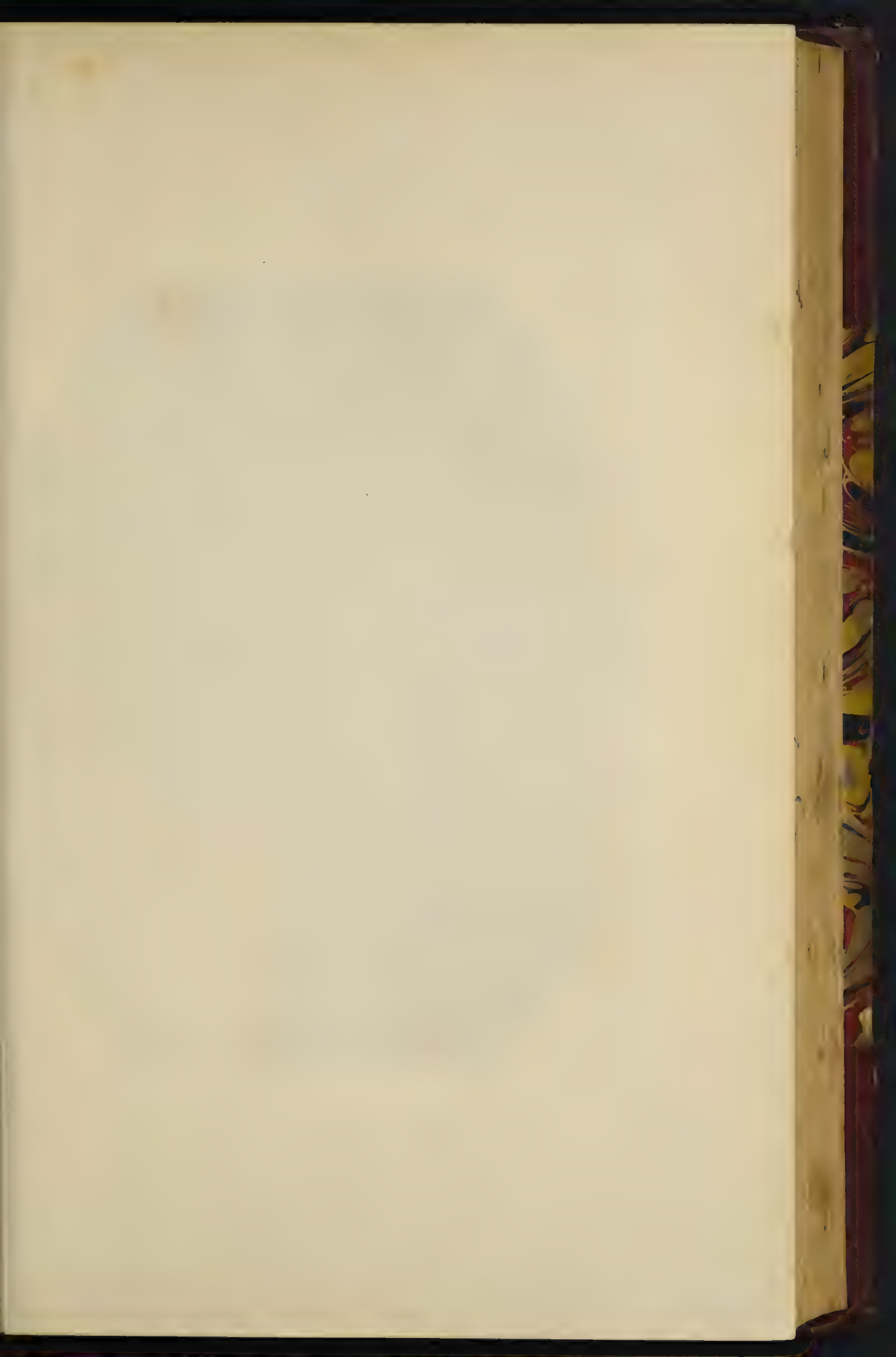
- A custom free
 - from the (Voyage) - Drawing in the Collection of the Duke of Devonshire.
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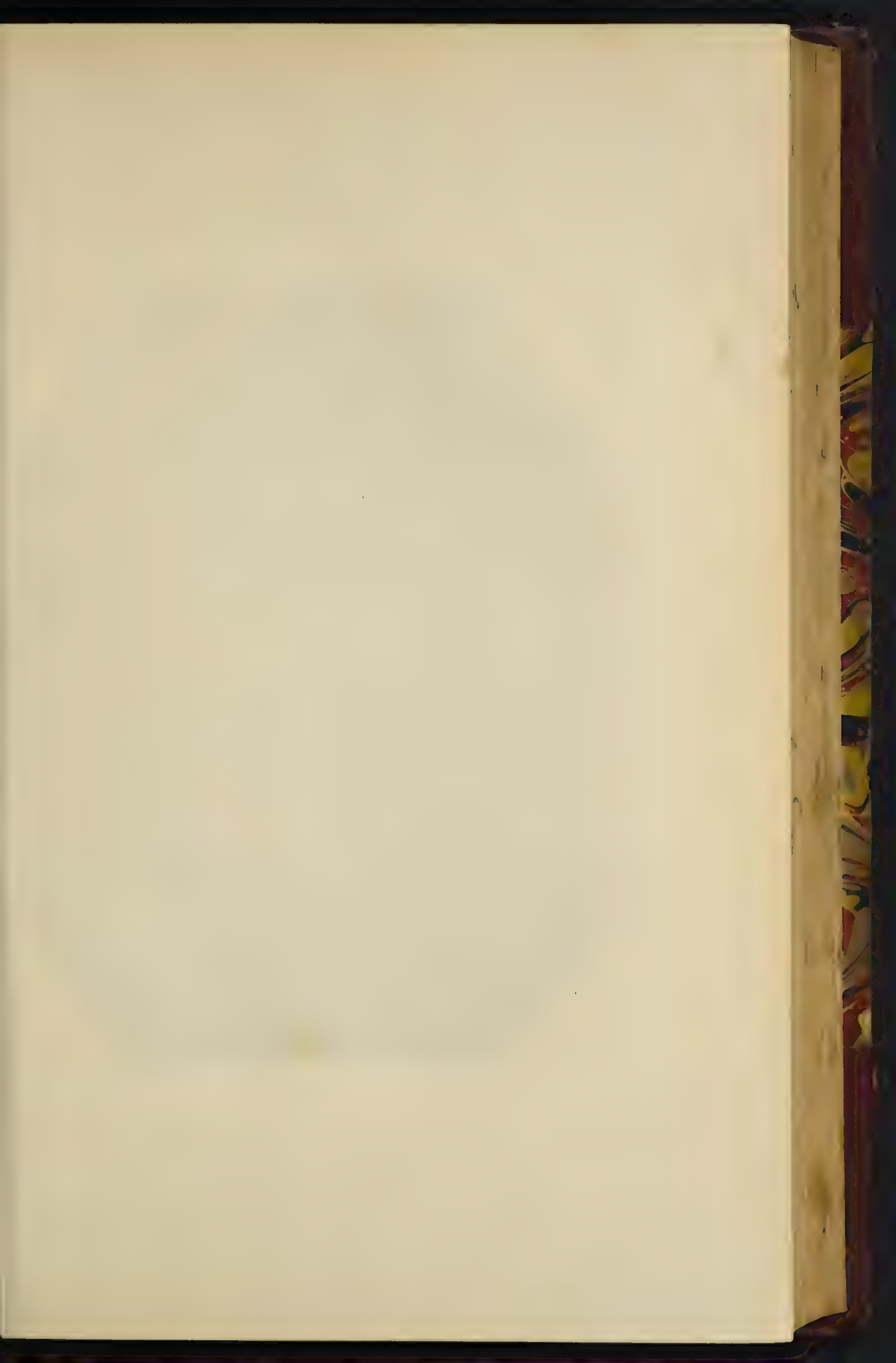
A. Kneller fecit.

Engraving in the Collection of the Duke of Devonshire.





Williamson, Esq., & John Russell Esq. in their
 . In the foreground the children of the Duke of Cambridge.





*From the Collection of the Duke of Devonshire
 The Duke of Devonshire's Collection of Pictures
 The Duke of Devonshire's Collection of Pictures*



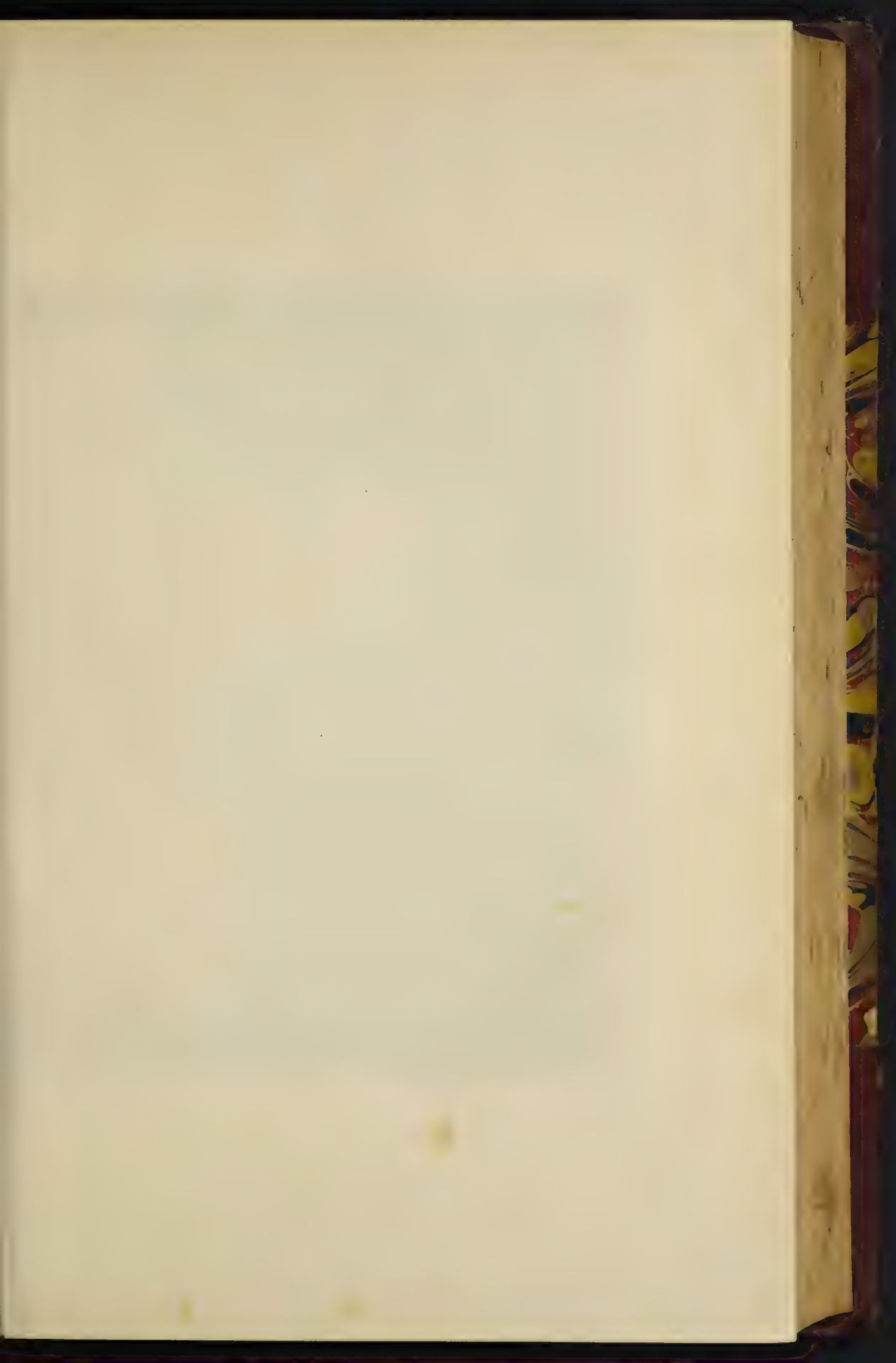


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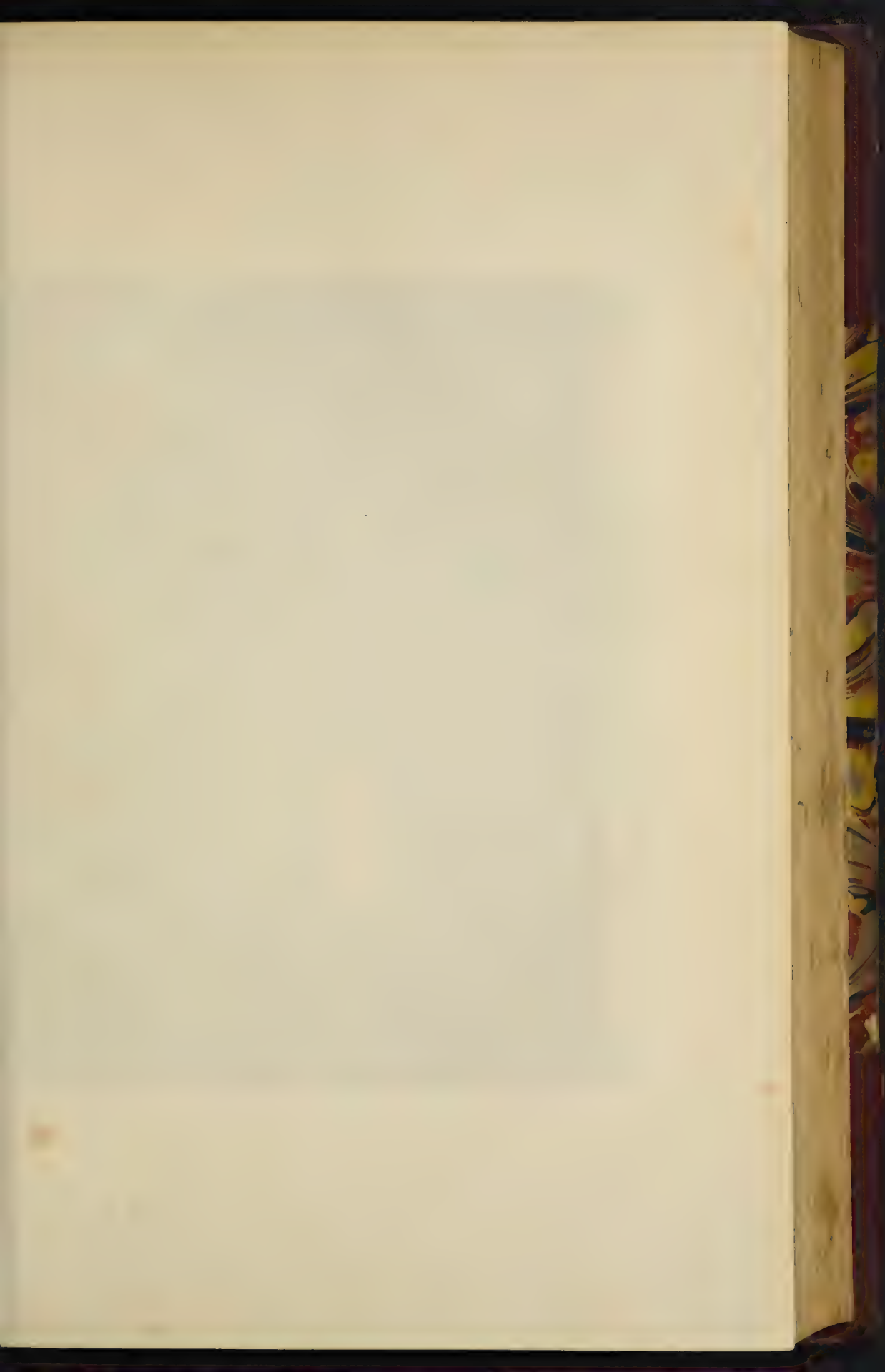
— 1840. The harbor of the city of Amsterdam, showing the city of Amsterdam.





8. garden gate.

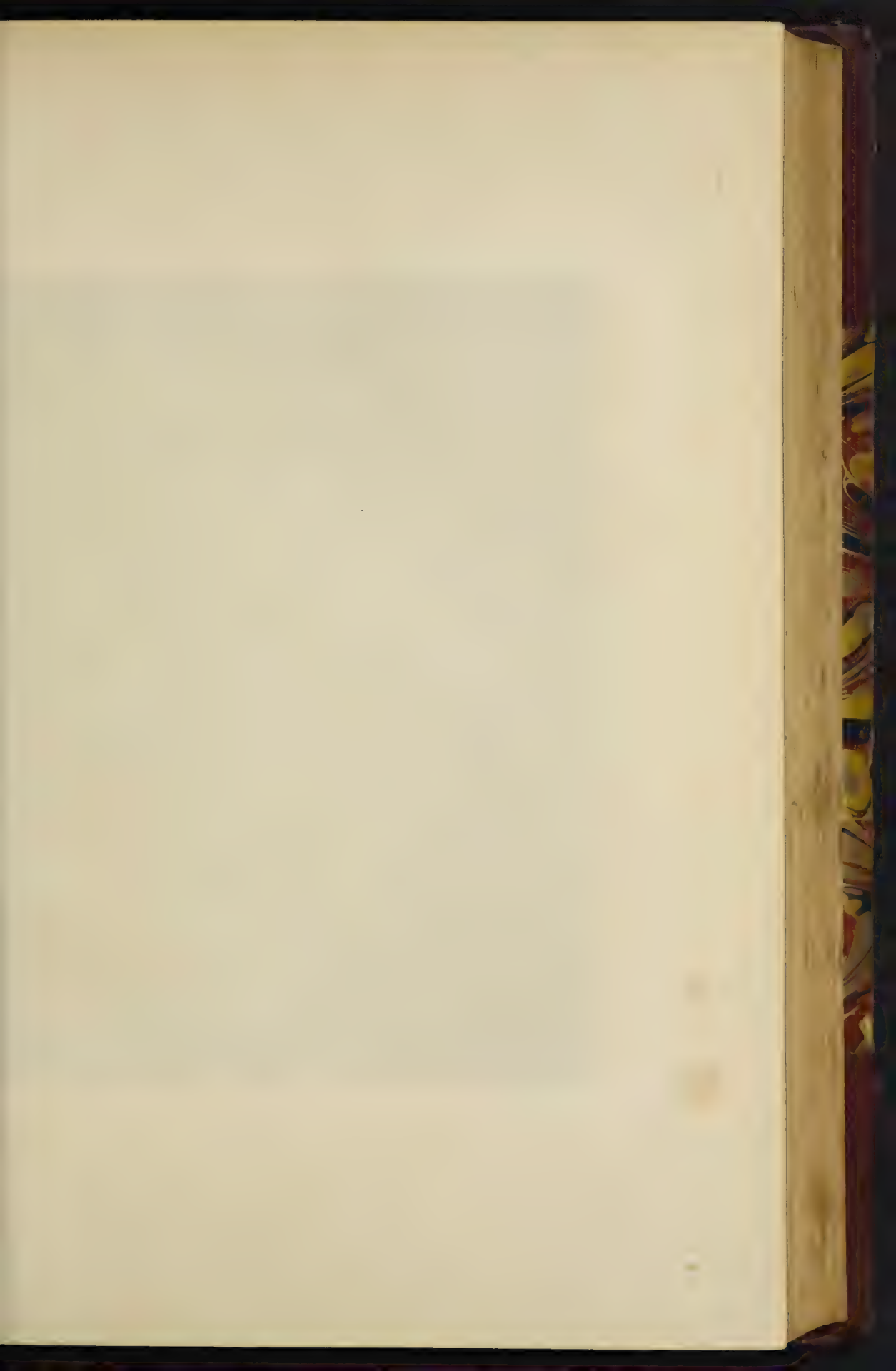
Engraved by John Russell, improved in the original.
 From the Collection of the Duke of Devonshire.





Engraving by J. G. Smith.

Engraving by J. G. Smith. The figures are from the collection of the Duke of Devonshire.

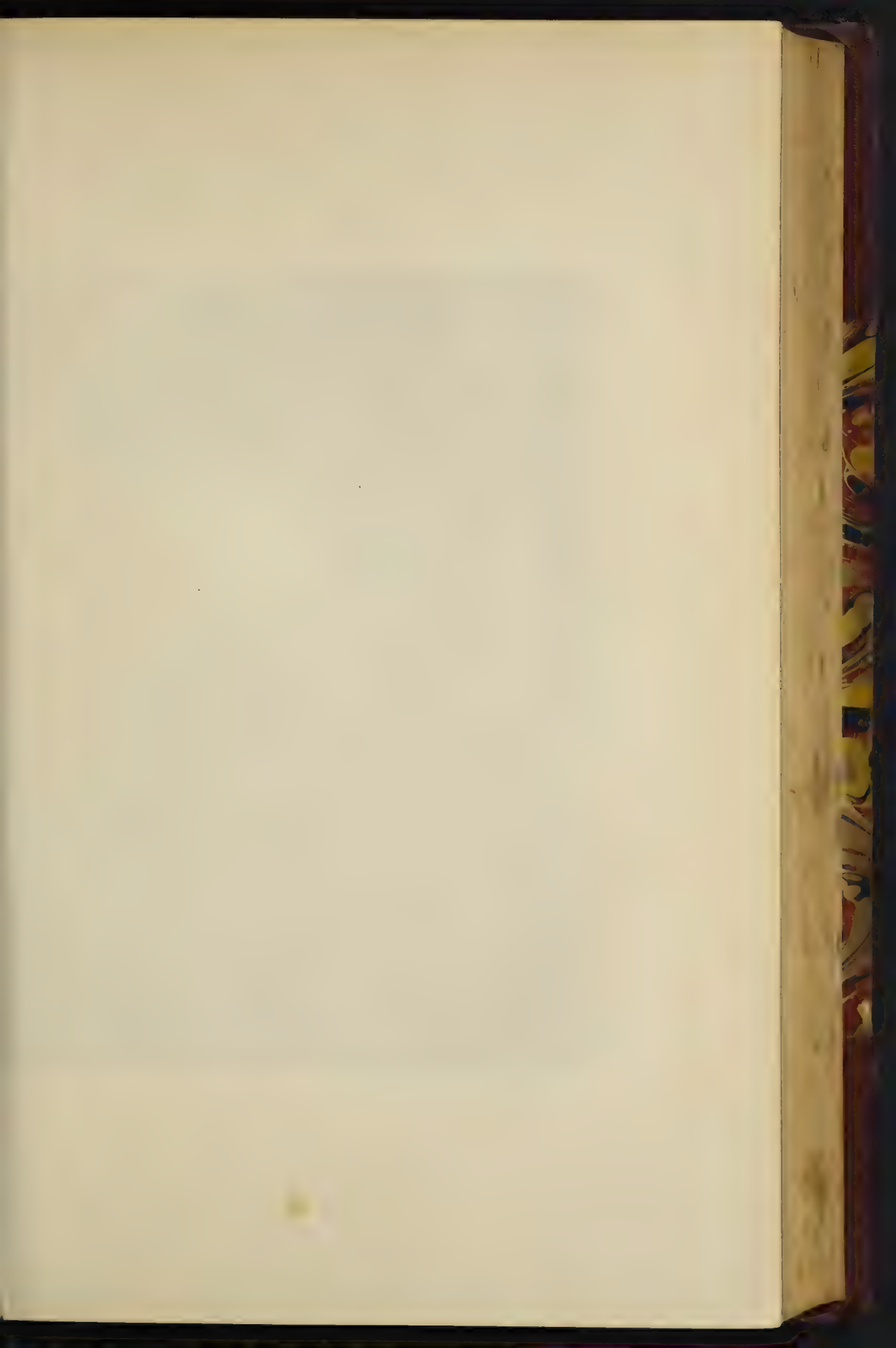




A. C. 1840

— Published by the Government of the United States of America.
 From the Original. Taken under the Collection of the United States of America.

1840

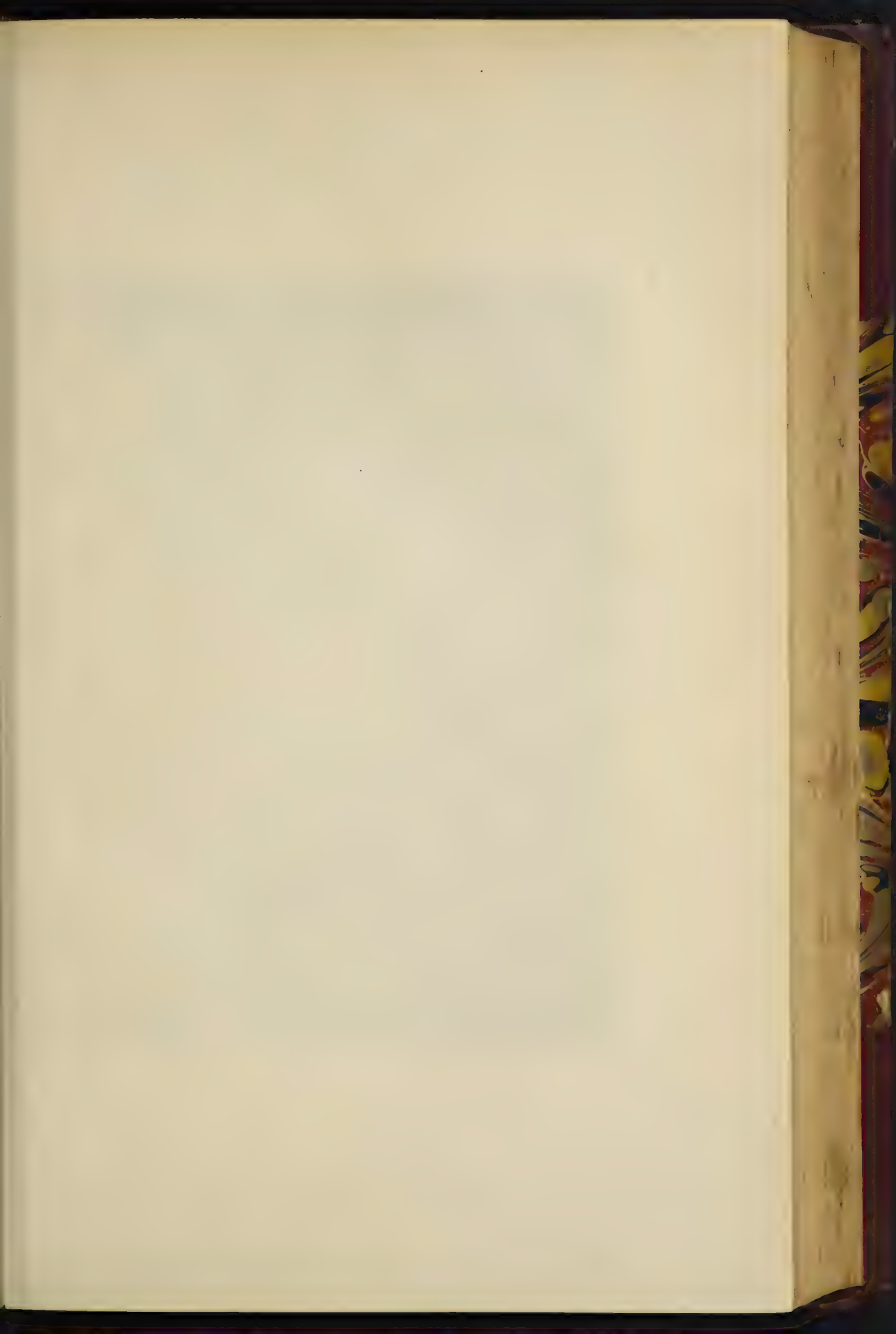


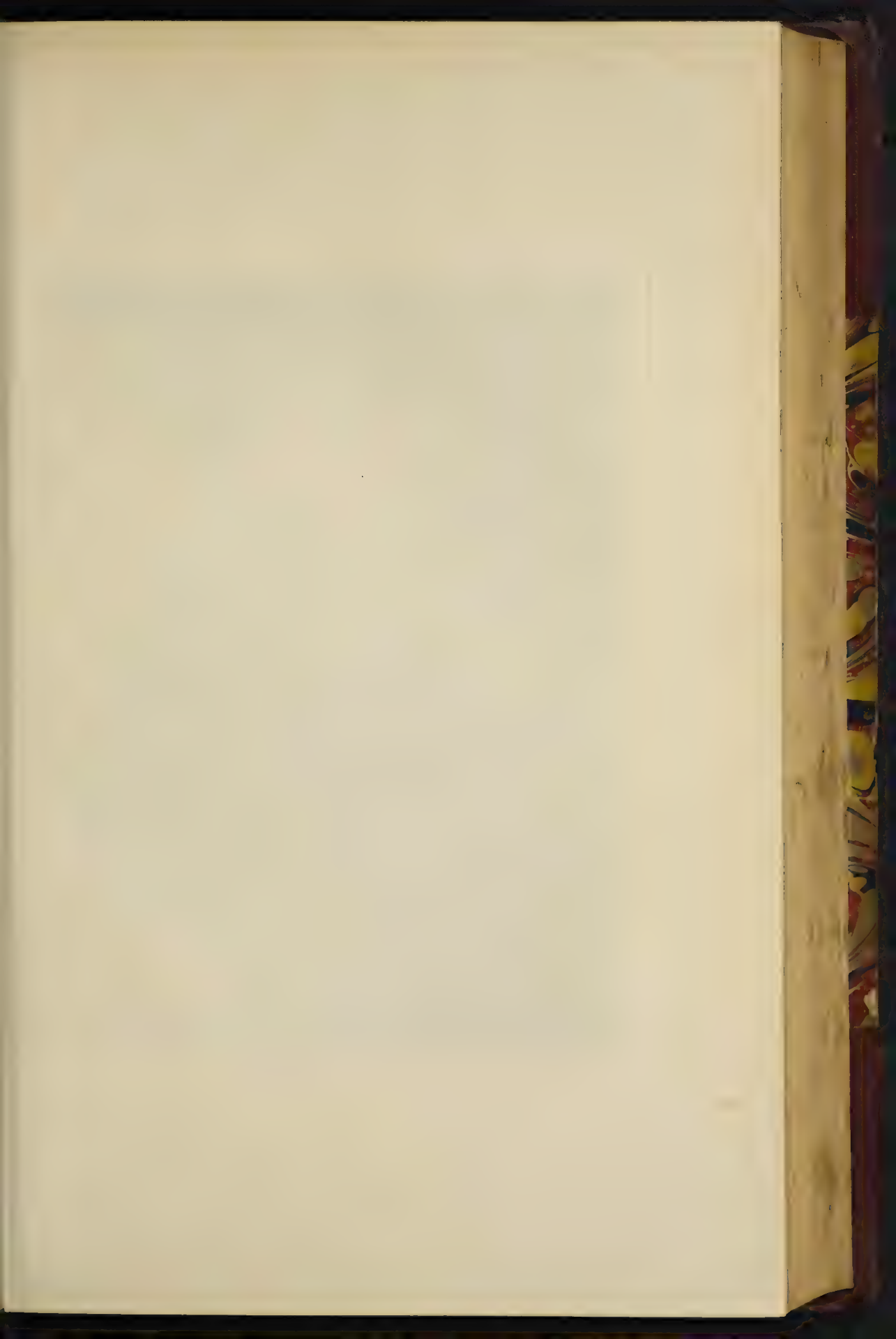


— 8. 1000 ft. high

— 1000 ft. high, the highest of the range

From the Virgin, looking on the mountains of the Valley of Tennessee.

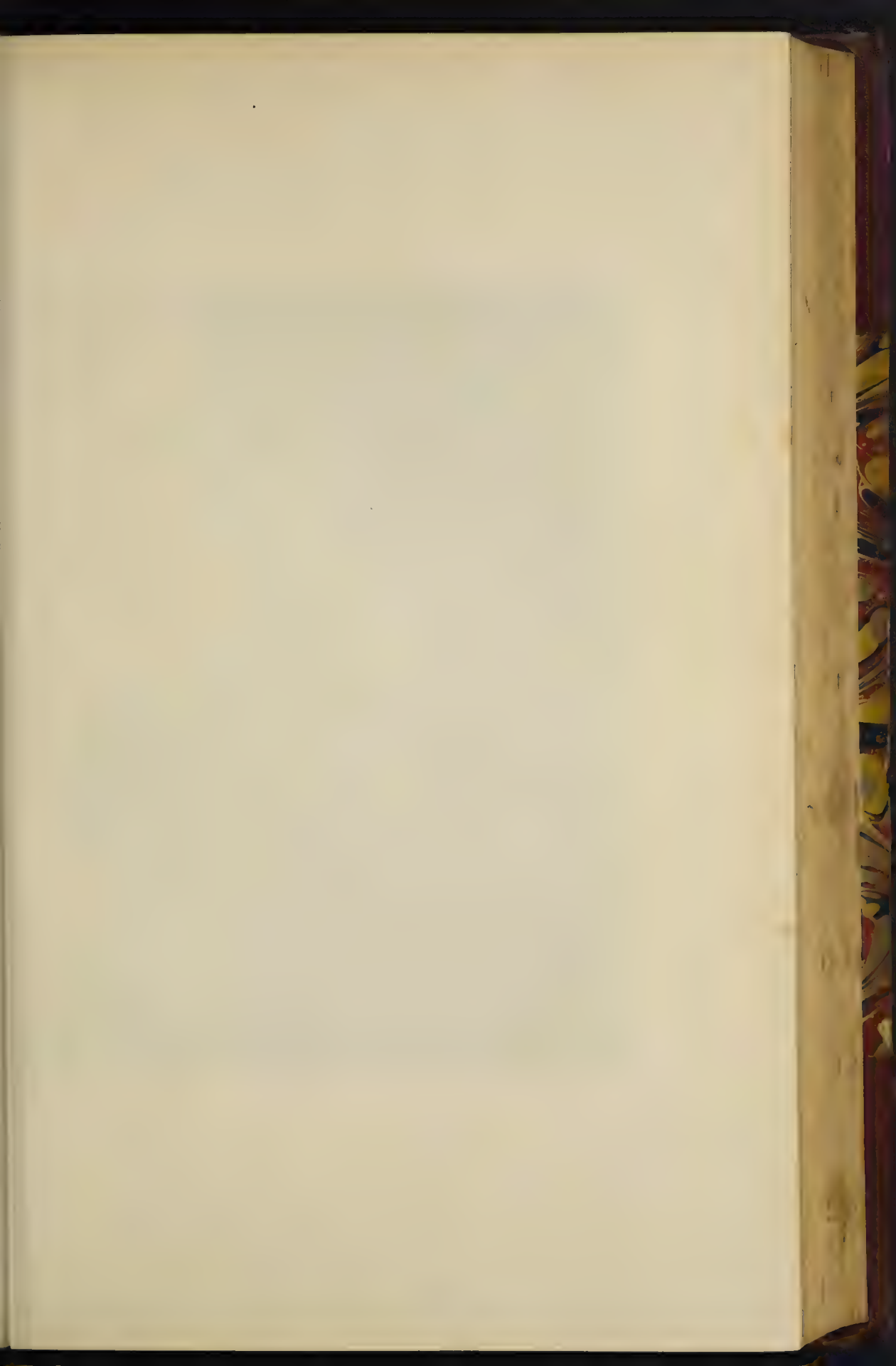






— A. Jackson fecit

Illustration of the scene described in the text of the 1st volume of the History of the County of Devon

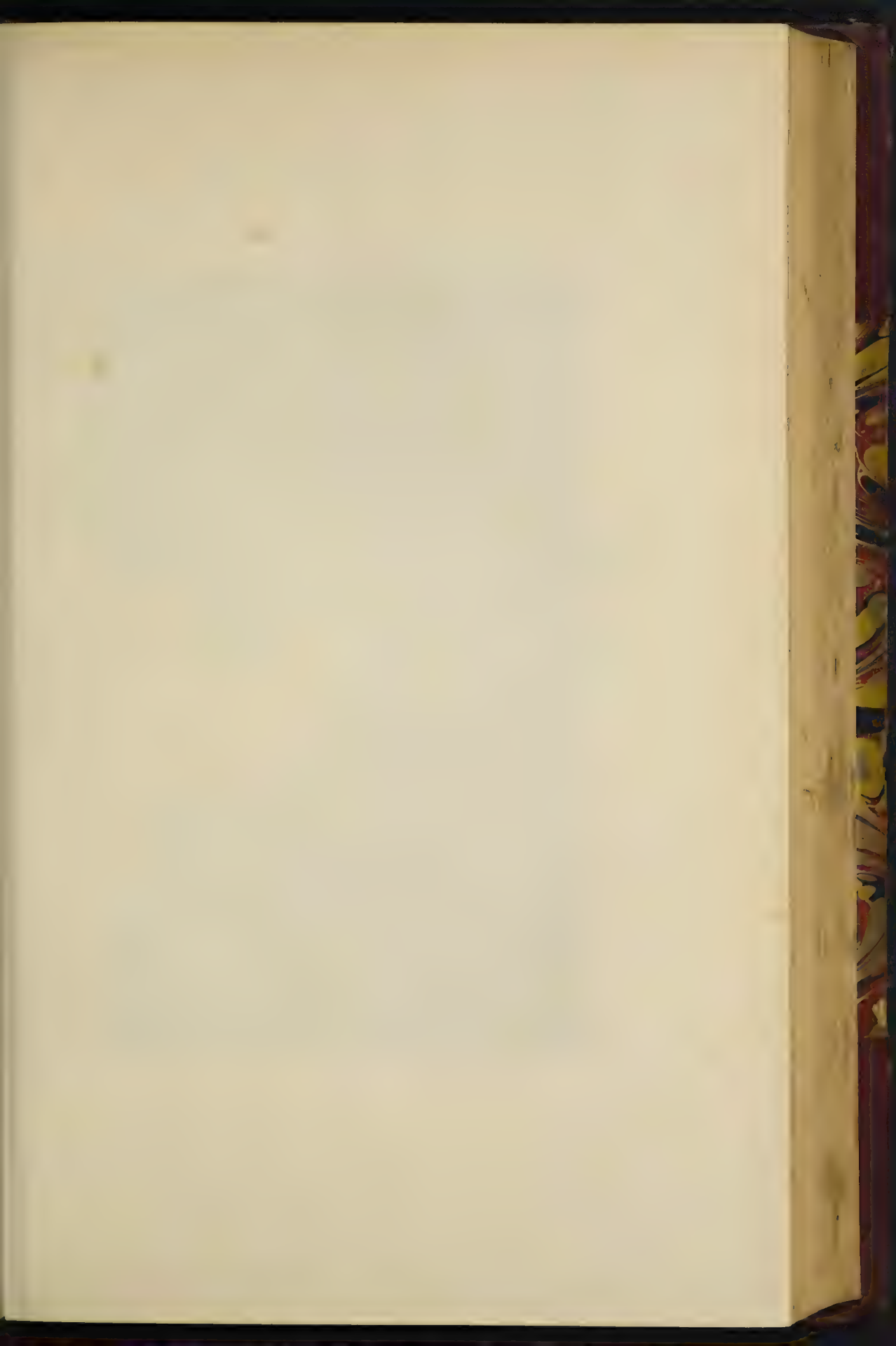




By permission from

the Admiralty, 1797. (The ship is the *Indra*, a 12-gun vessel, on the coast of the Gulf of Mexico.)

1797



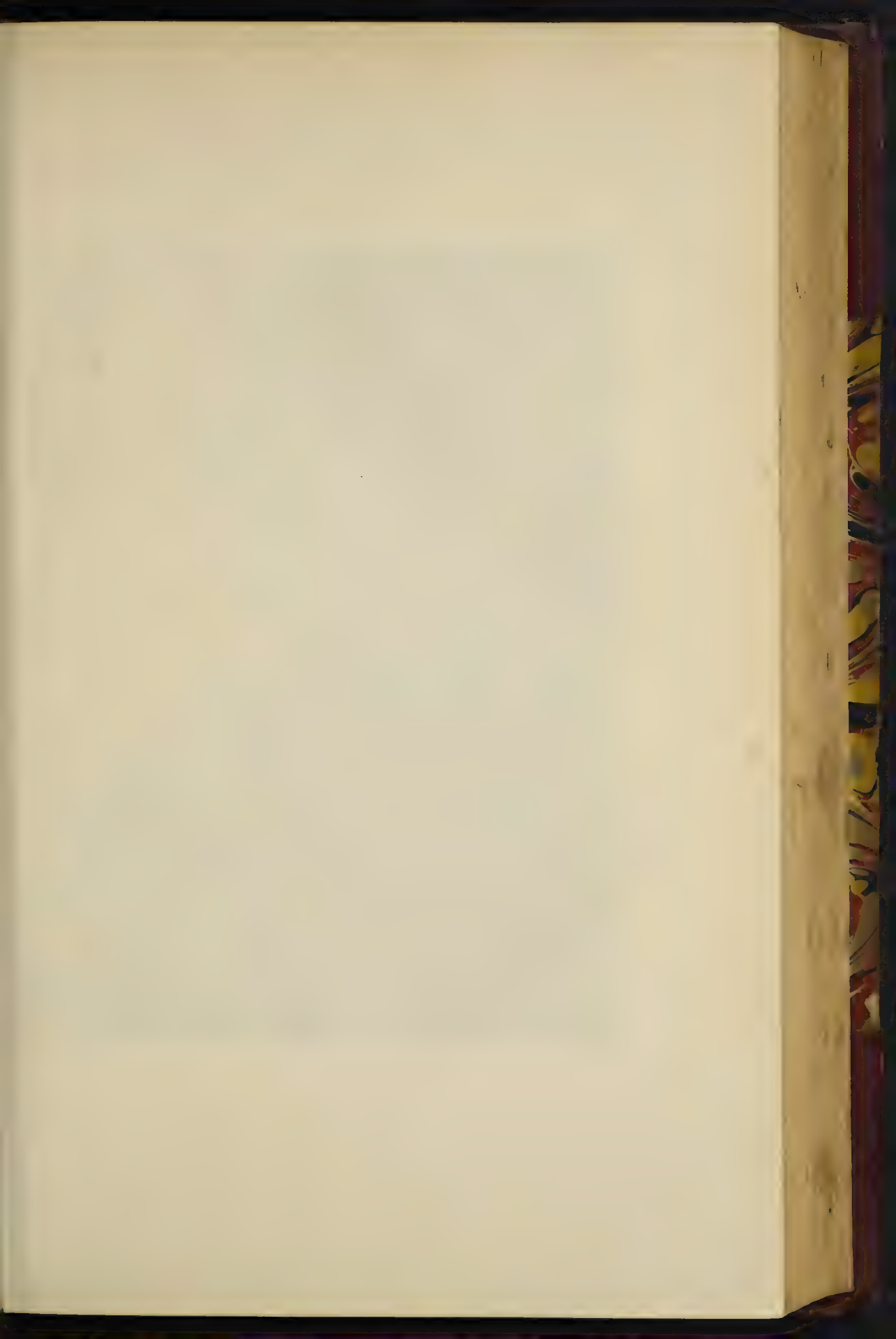


A. & C. 1810.

Attributed to the artist of the present engraving.

Engraving from the

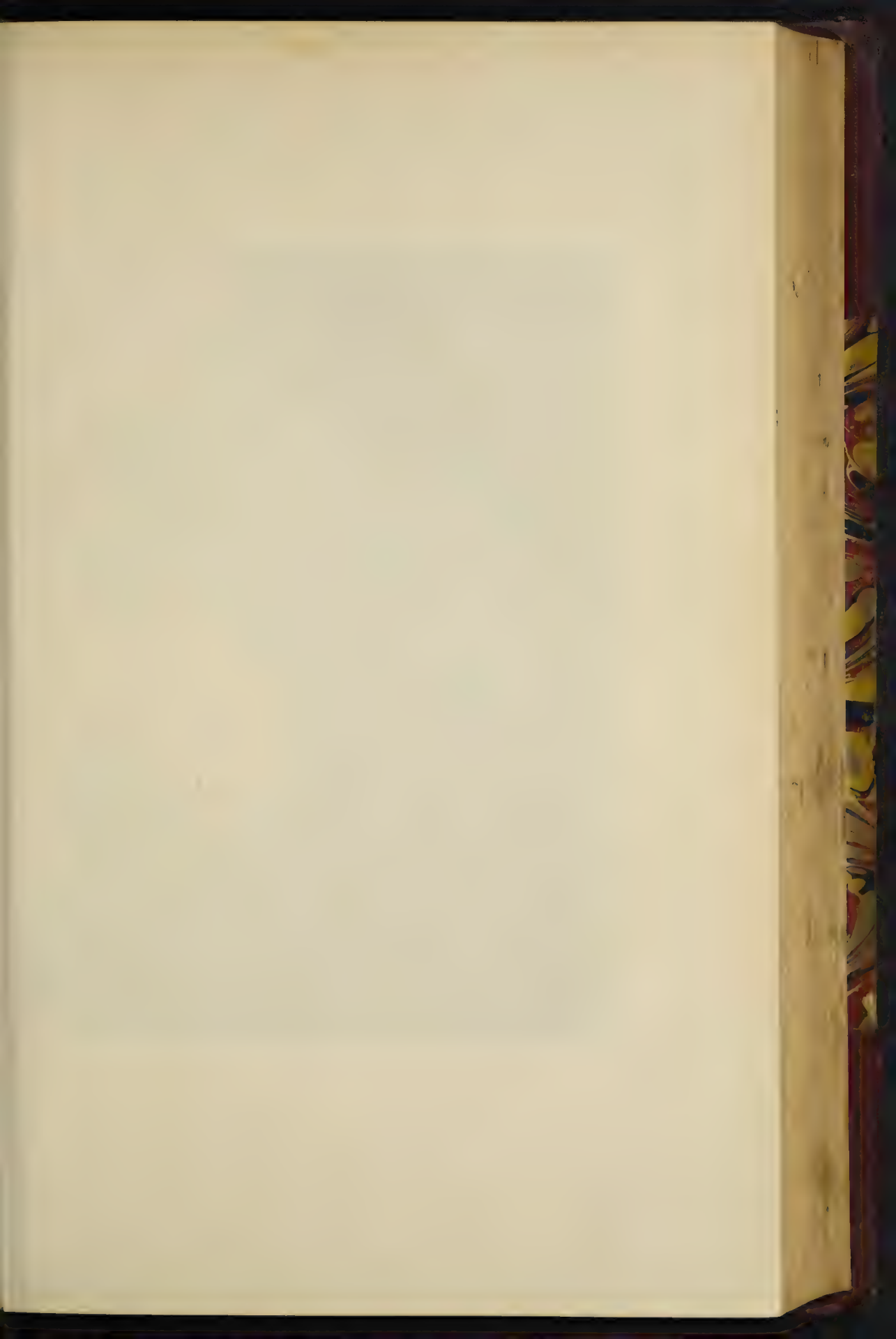
! in the U. paper, 1810, in the 1. volume of the U. paper of 1810.





A. C. Thompson

— With the Original of the Collection of the Duke of Devonshire. —
— With the Original of the Collection of the Duke of Devonshire. —

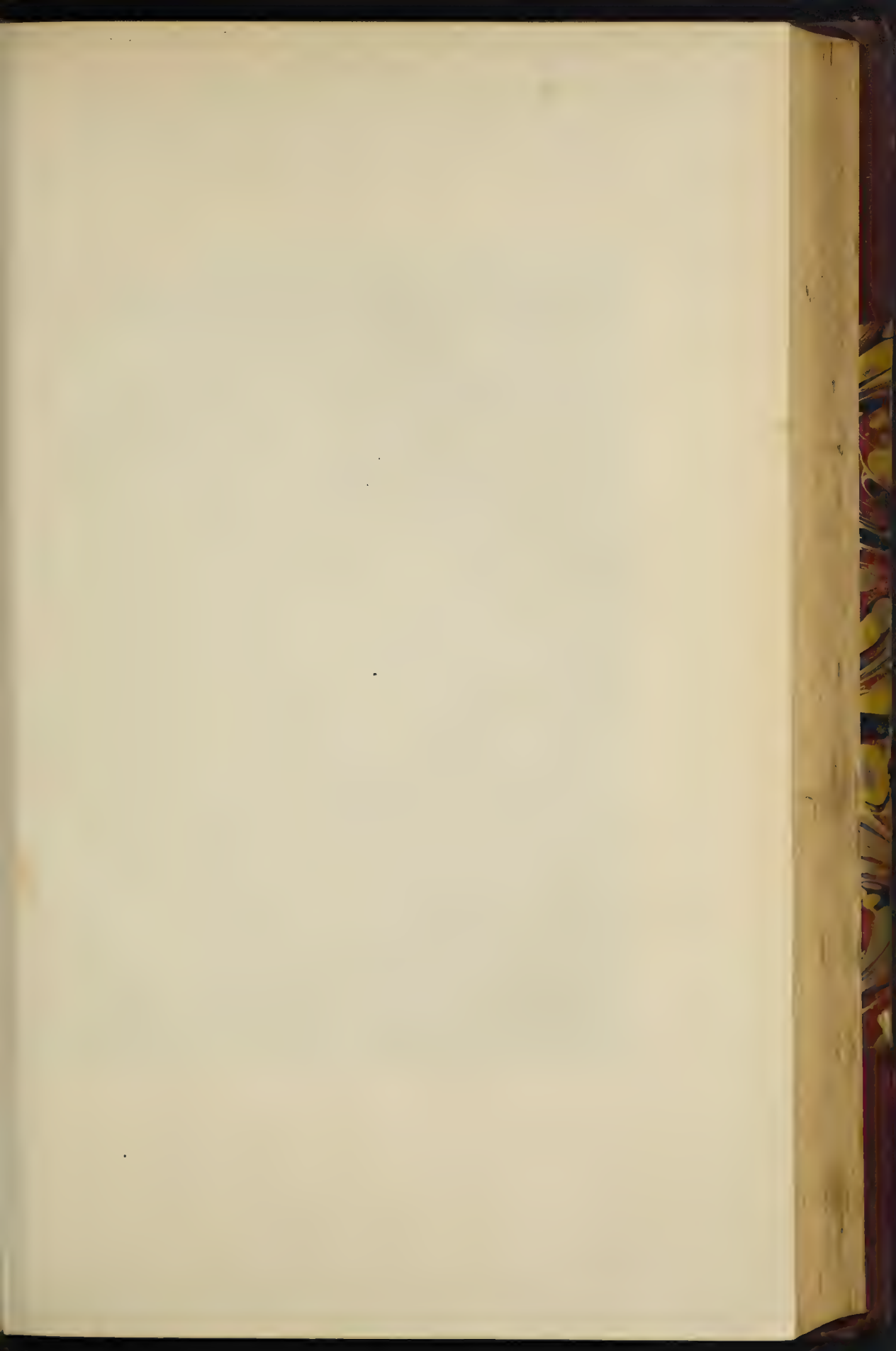




— The herd of *Equus* in the valley of the *Equus* of *Equus*.

— The herd of *Equus* in the valley of the *Equus* of *Equus*.

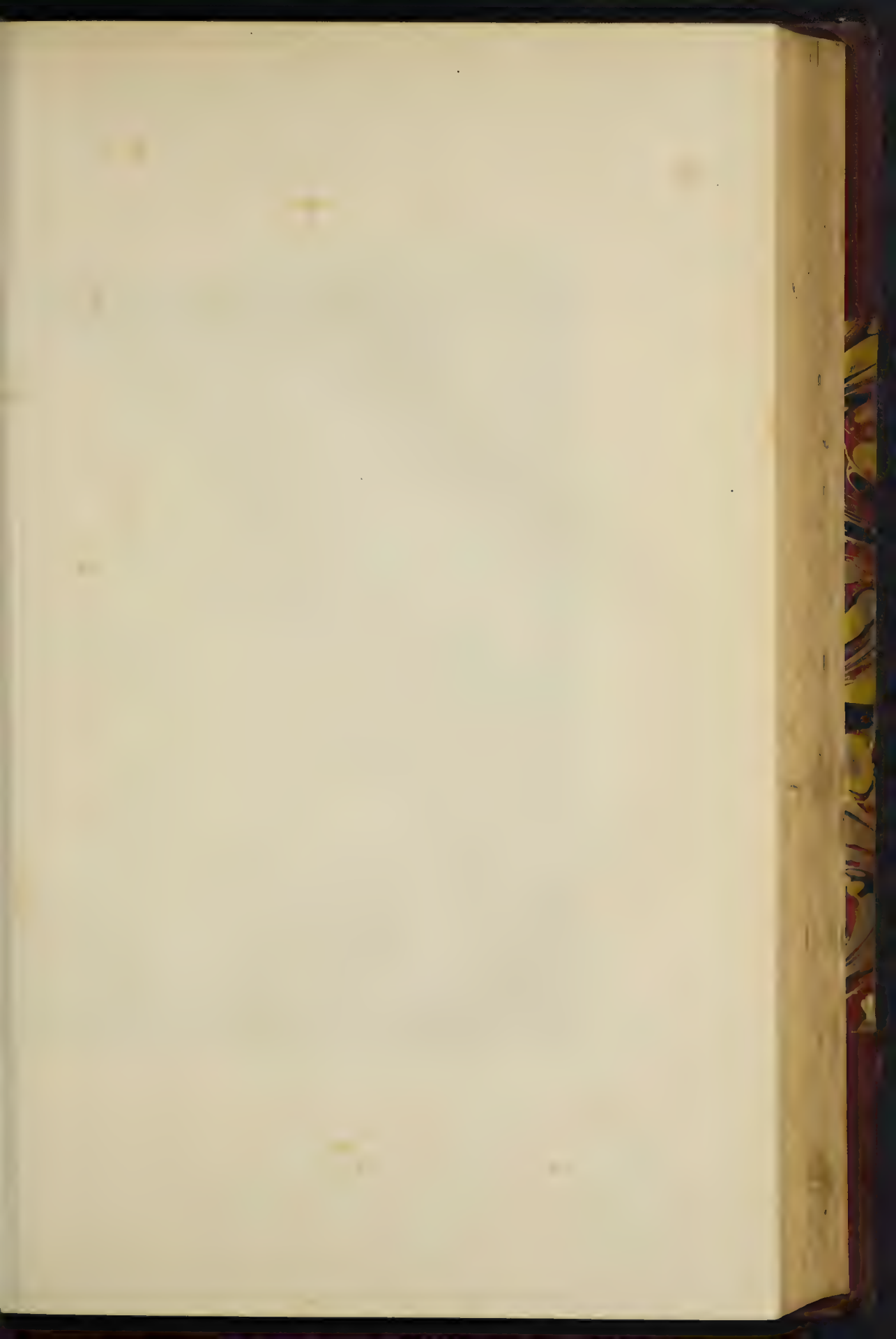






— R. Buckner fecit

— From the 'Savages' (1800) and the 'Savages' (1800) of the 'Savages' (1800)

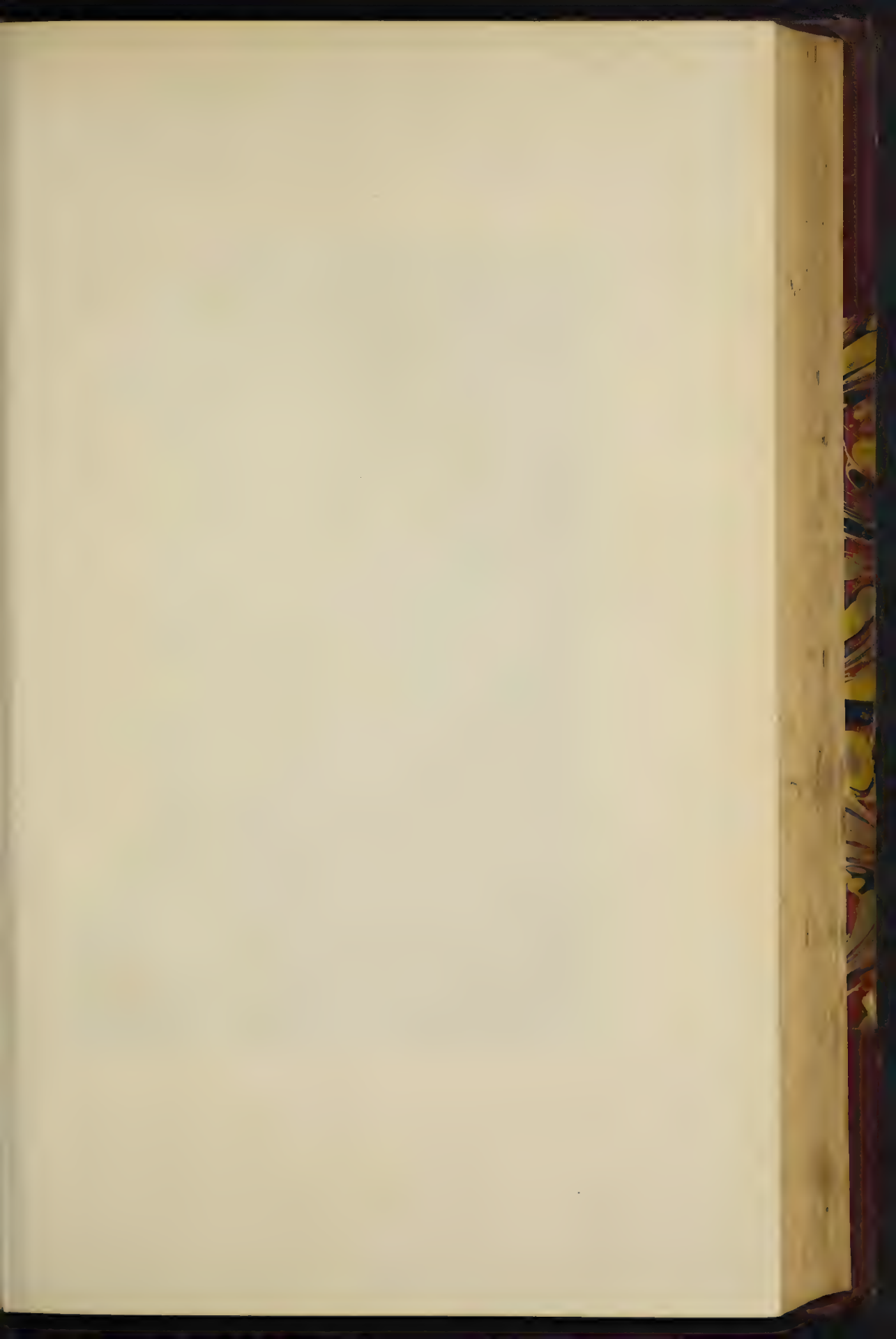




A. Richardson fecit

Engraved by J. G. Smith from the original drawing by A. Richardson

A View of the Harbour of the City of London, as it appears at present

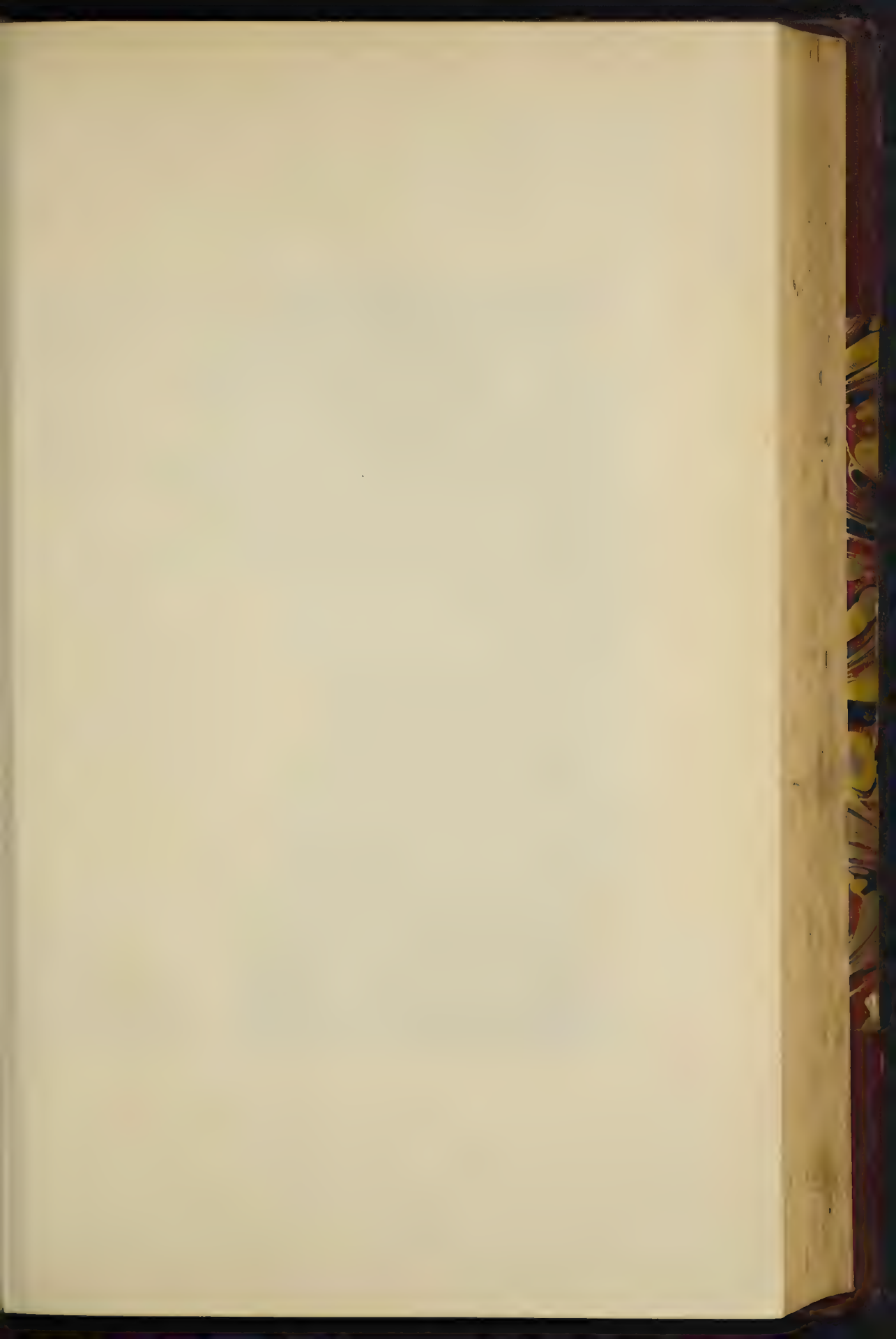




Published April 23, 1977, by John Boydell's newsworld.

R. carbonum *scit.*

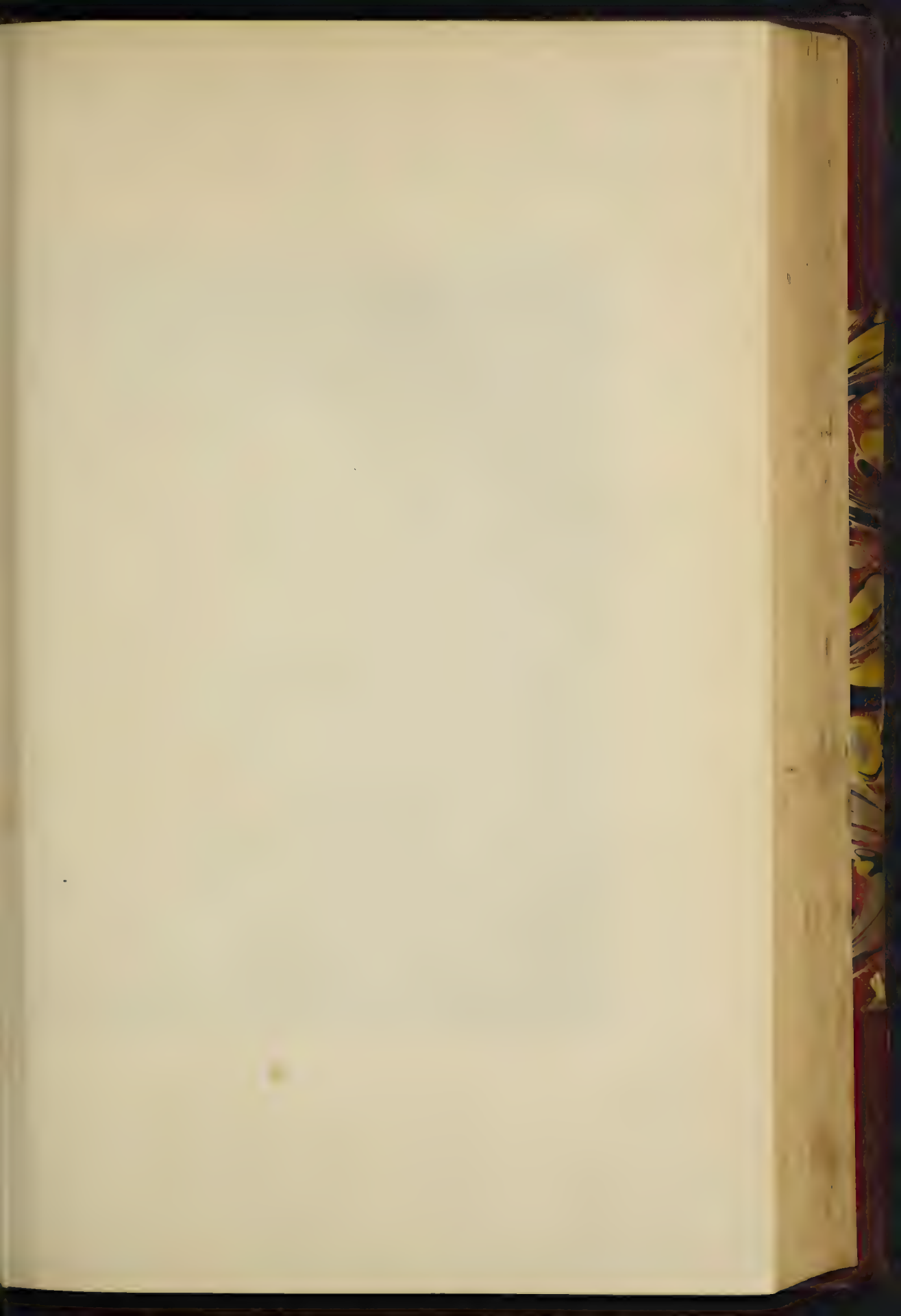
1840, p. 1, the number the collection of the Lake of Geneva.

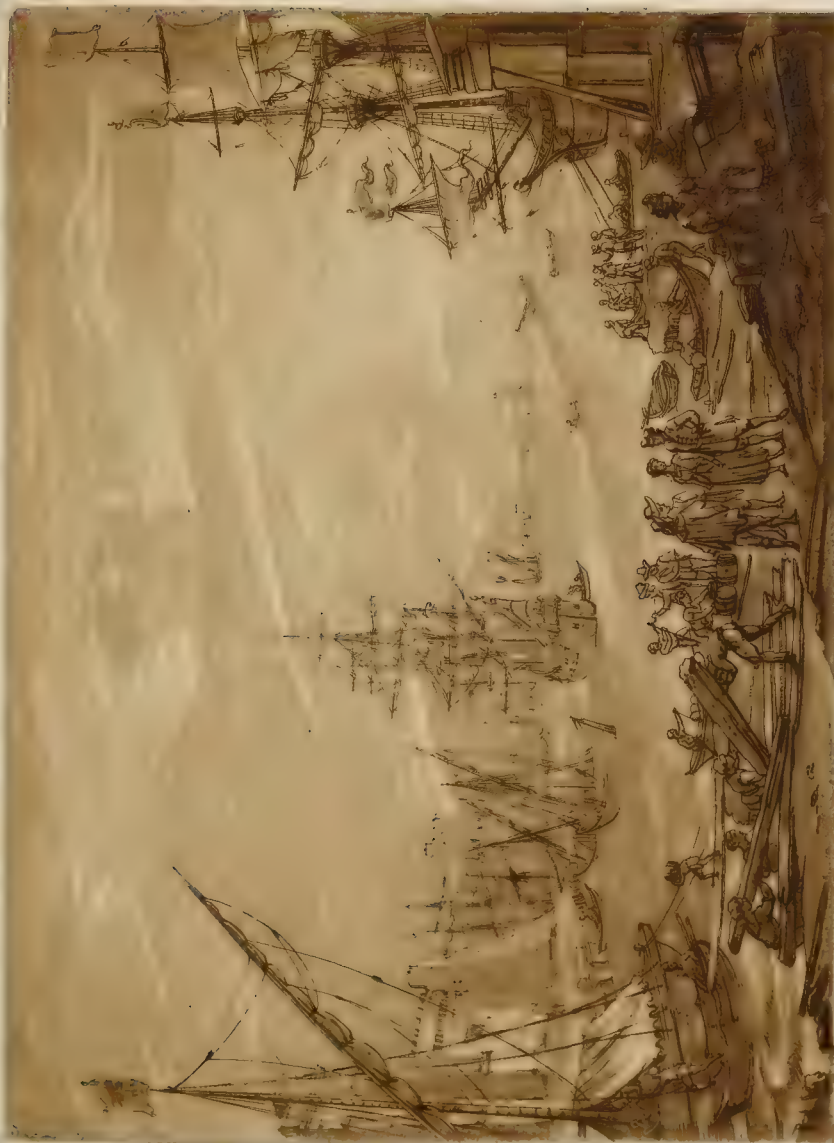




— 8. Custom paid

— 9. In the U. S. port of Liverpool in the collection of the Duke of Devonshire.





— *Richmond, April 25, 1877. By John W. Smith, engraver, Chicago.*
From the volume "A View of the Collection of the U. S. Fish Commission."





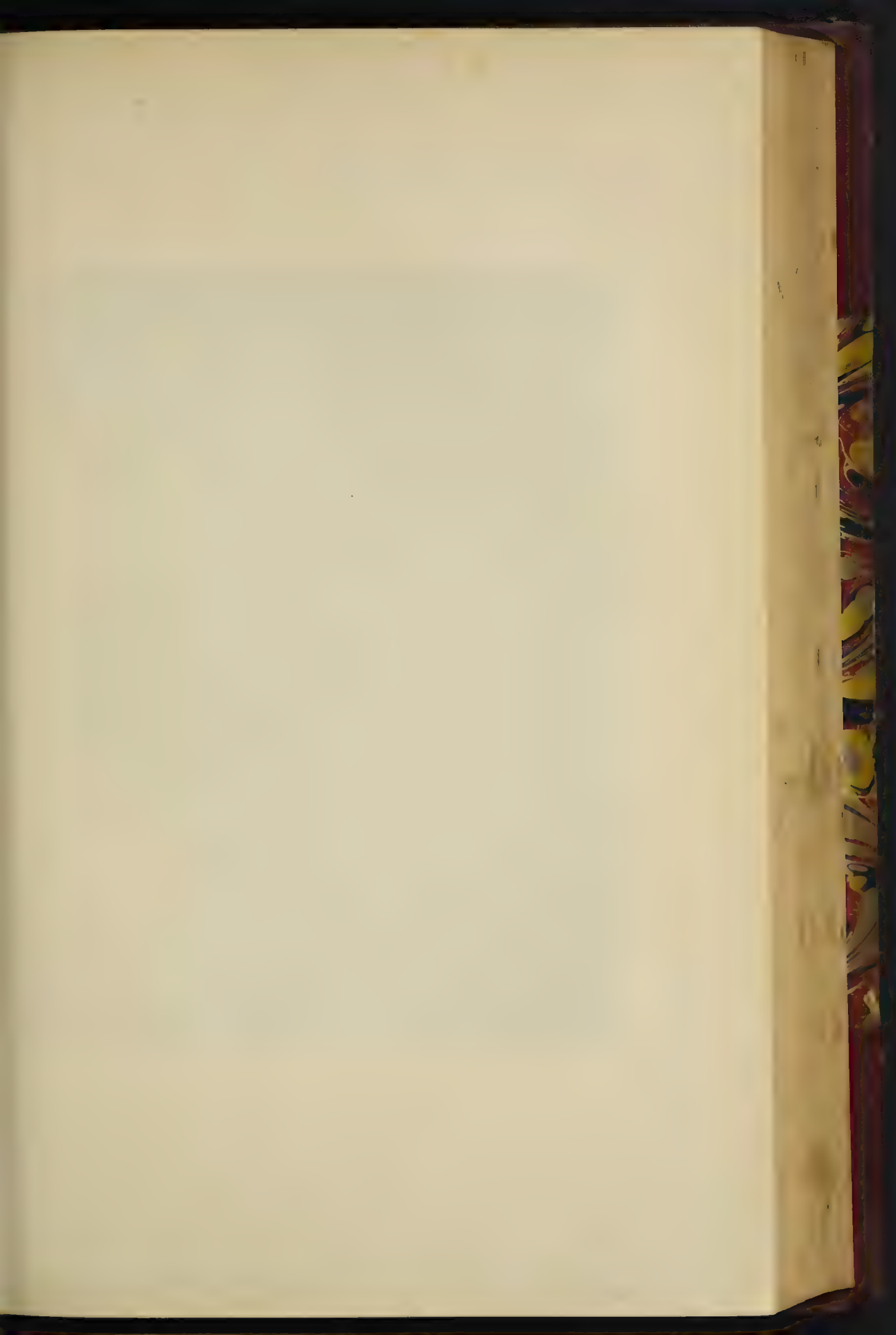
— R. C. Thompson —

— Richard, April 1877, by the Royal Commission, Newport.

— R. C. Thompson —

From the Original Drawing in the Collection of the Duke of Devonshire.

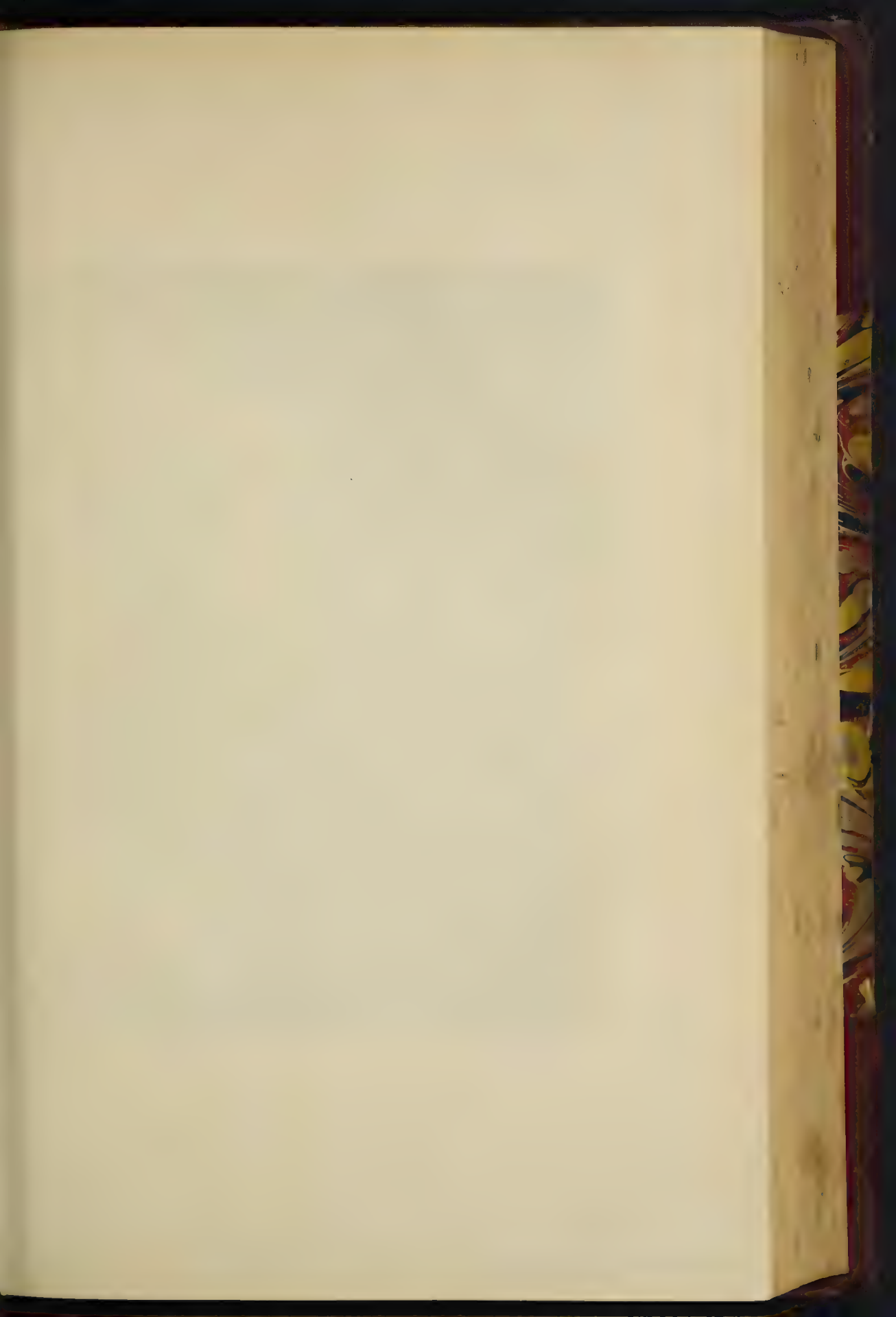






Received April 23rd 1793 by John Bowdler Esq. in discharge
from the City of London the sum of the value of 1000000

R. cicutaria Jacq.





From the 'Craggs' collection

Published by J. & J. G. Chapman, 10, Pall Mall, London.

A. C. C. C. C.

From the 'Craggs' collection in the collection of the Duke of Devonshire.

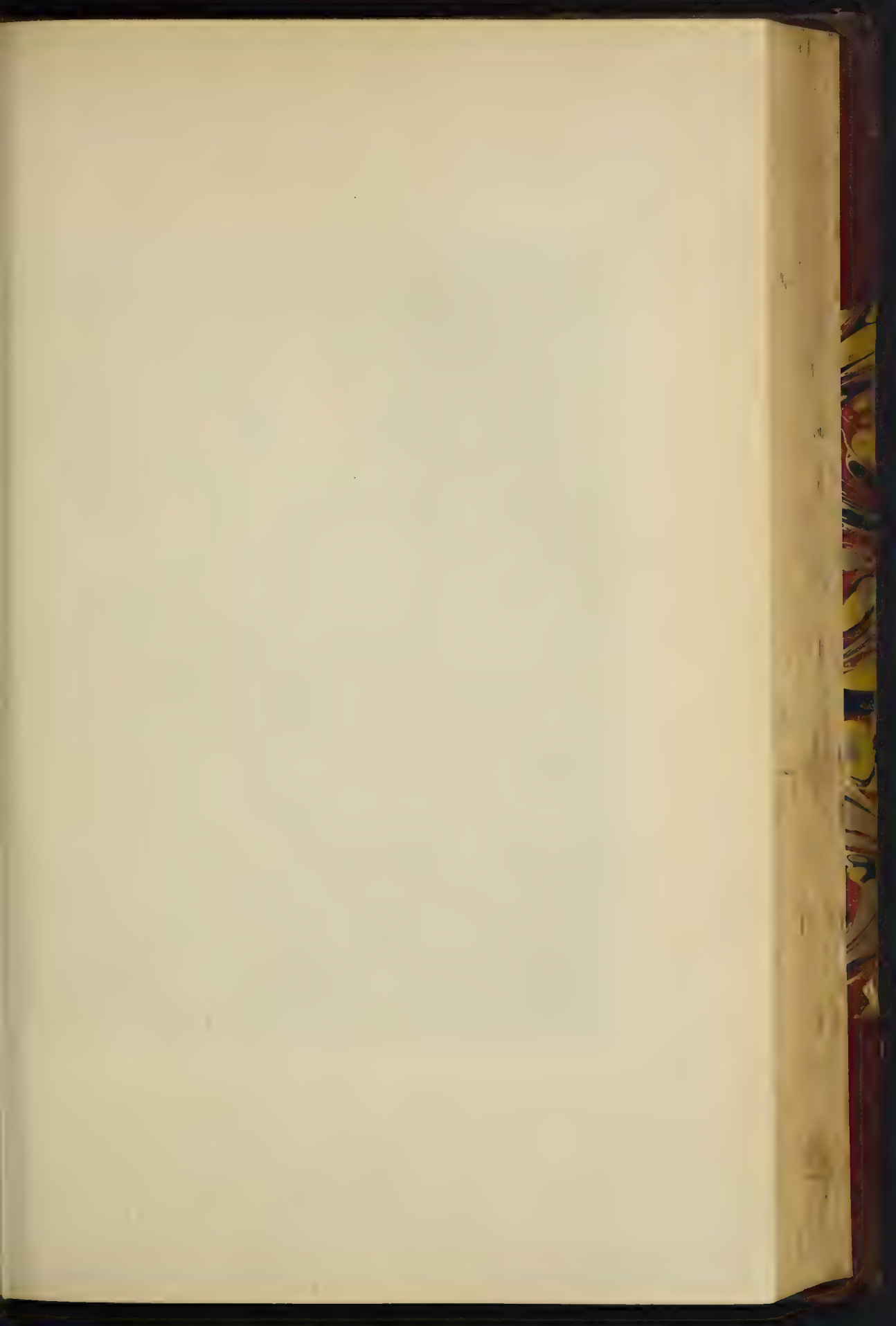




A. Wilson fecit

Engraved by A. Wilson, from a drawing by J. G. S. G. S.

From the Original Drawing in the Collection of the Duke of Devonshire.



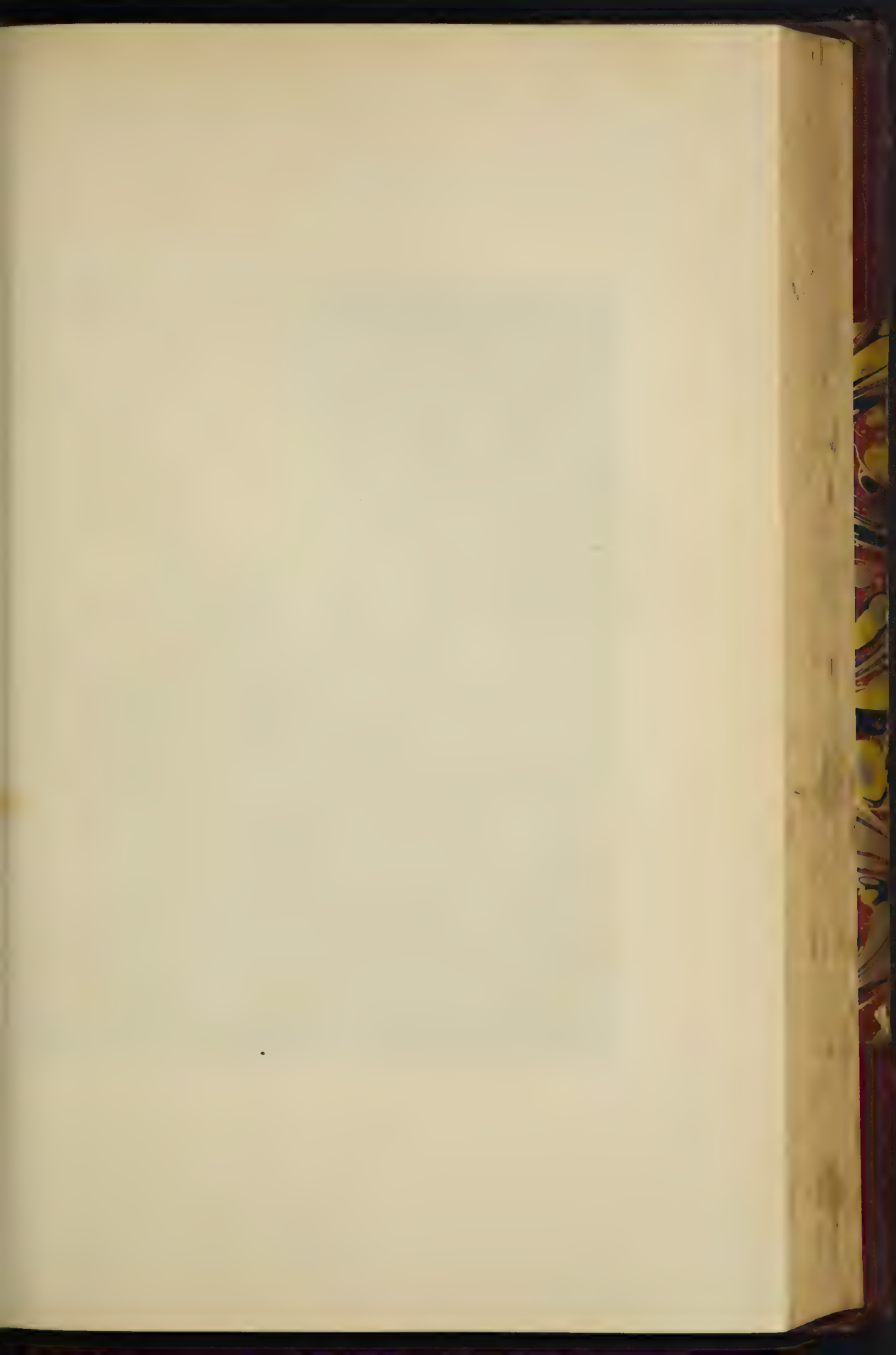


Richard Spotswood, Esq. by the Rev. Dr. Smith, 1784, p. 100.

1784, p. 100.

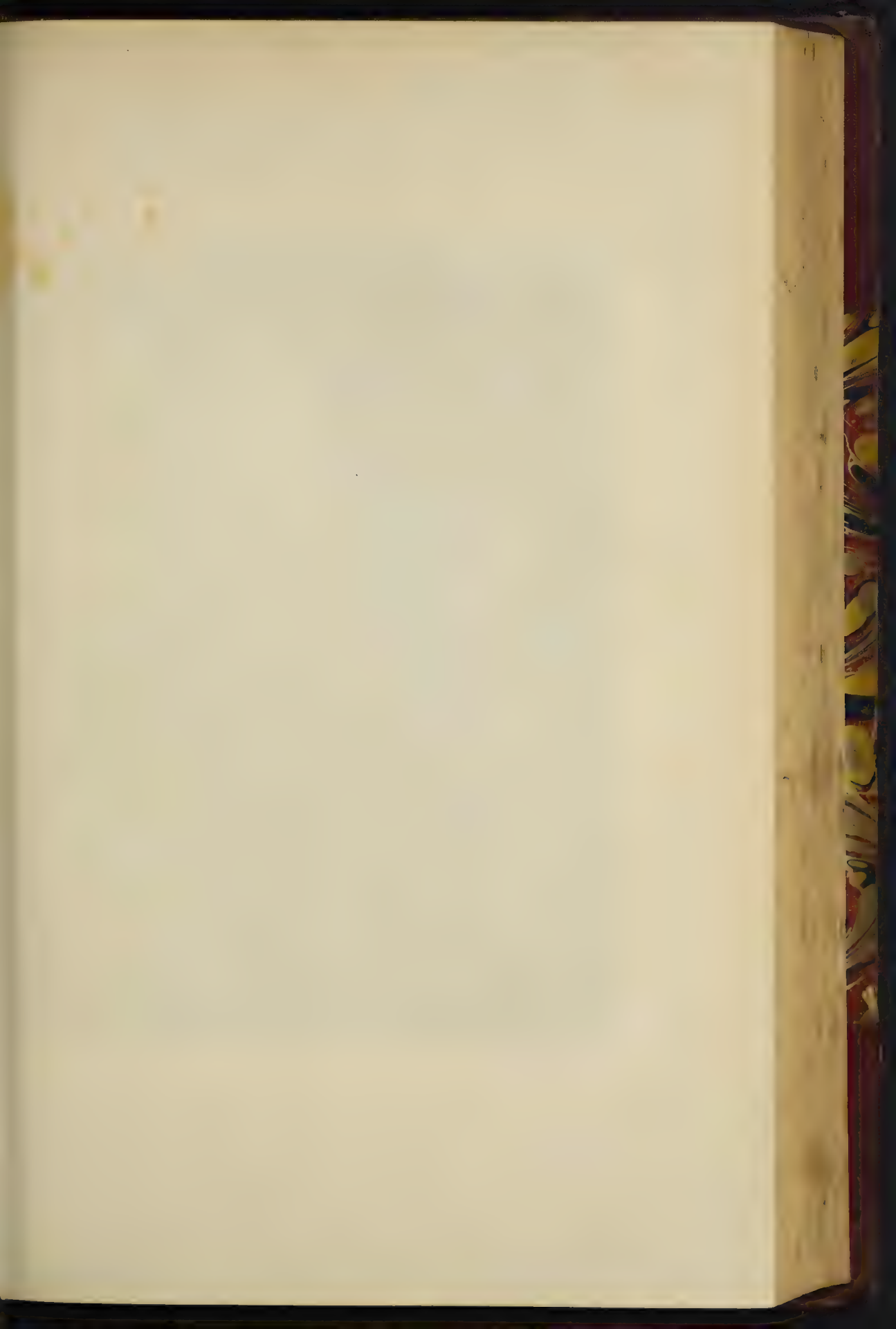
1784, p. 100.

From the *Virginia Gazette*, in the edition of the *State of Virginia*.





— The old Apple Tree, and the old Apple Tree, in the village of Llanwrthwl.





— 8. each in five

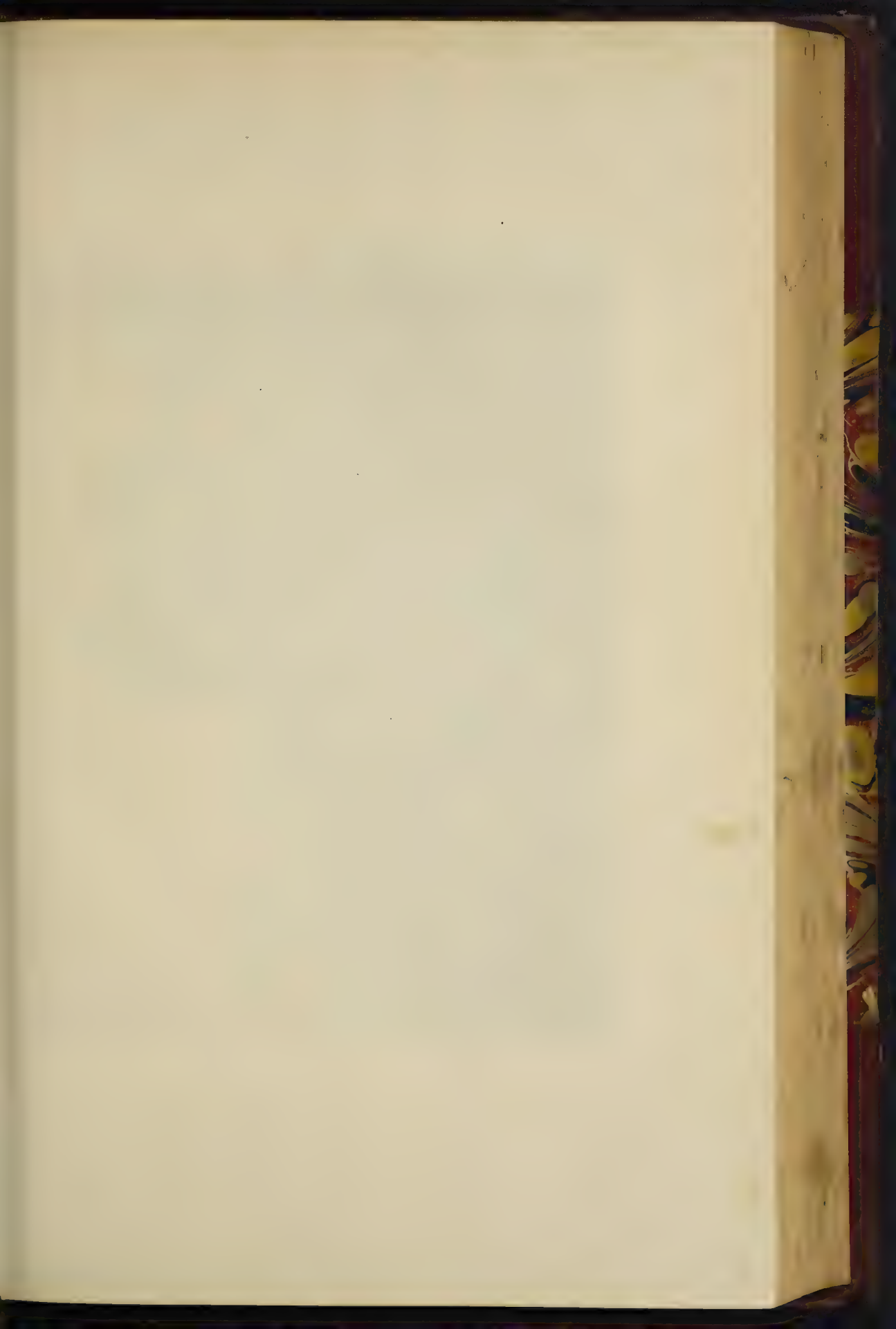
From the Original Engraving in the Collection of the Duke of Devonshire.

— Published April 1855, by John Russell, engraver, Newgate.





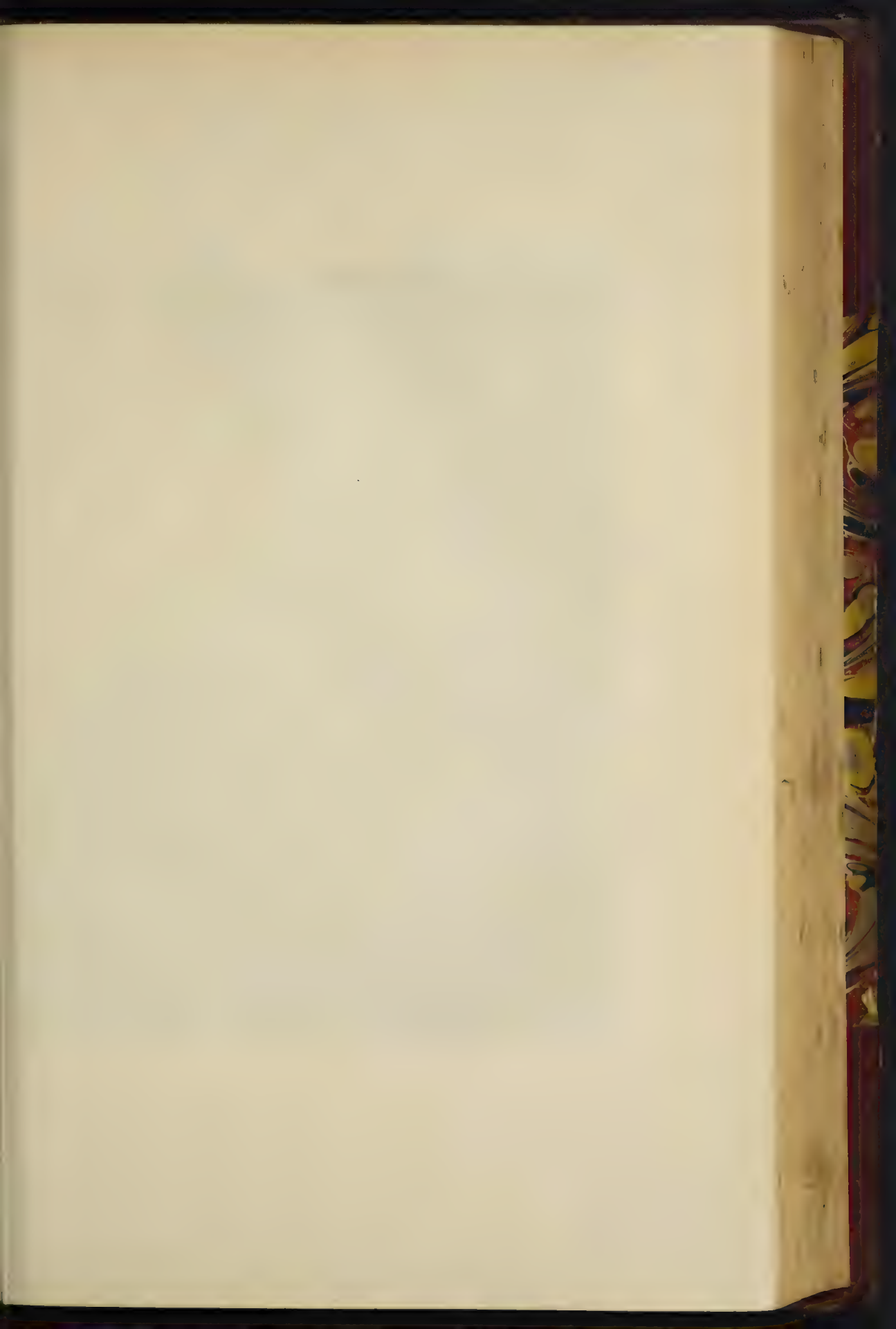
From the Collection of the Duke of Devonshire.
The Duke of Devonshire, 1800. The Duke of Devonshire, 1800.





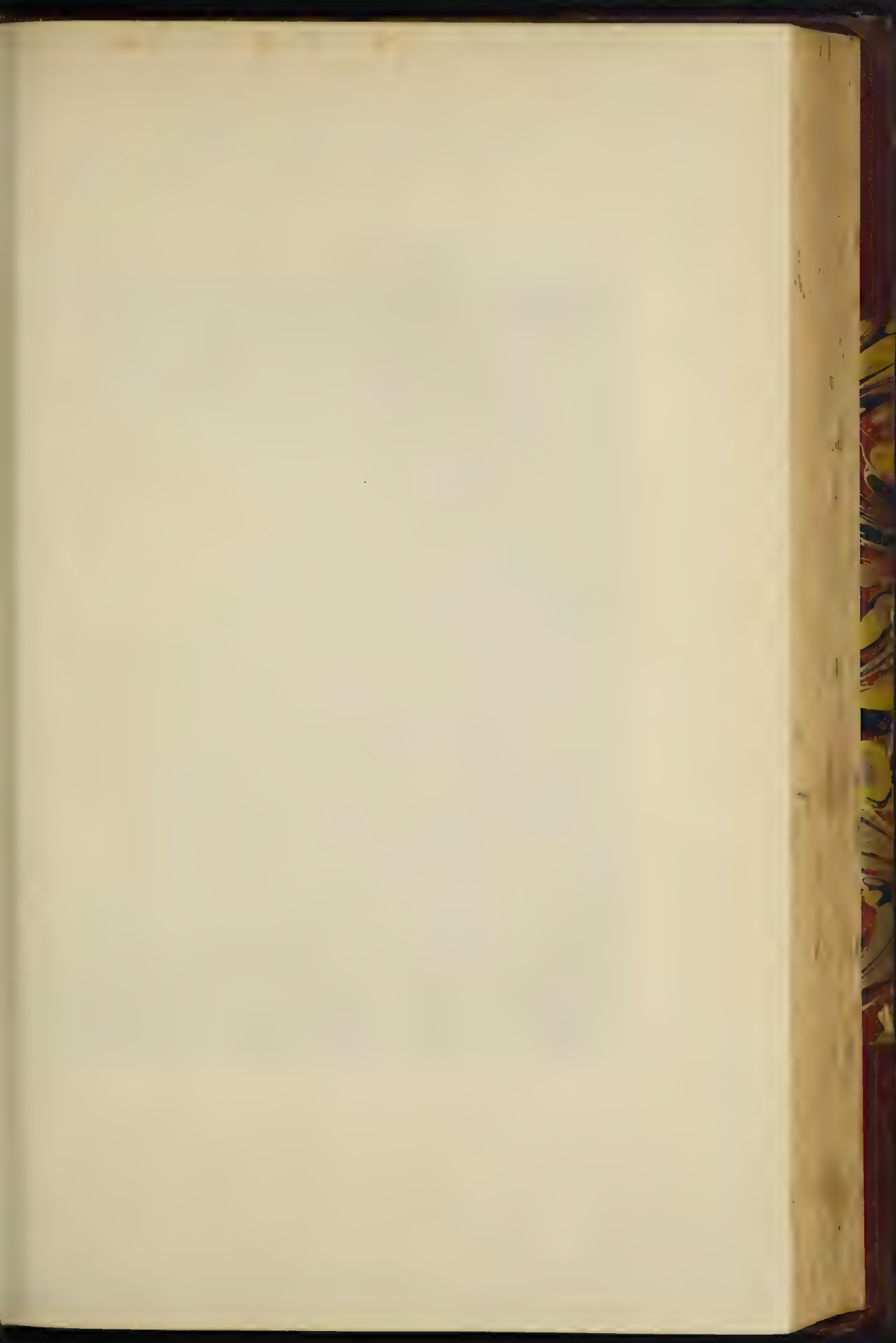
— The Forest of Arden, by the side of the river Avon, in the County of Warwick, England.

— A. C. 1794.





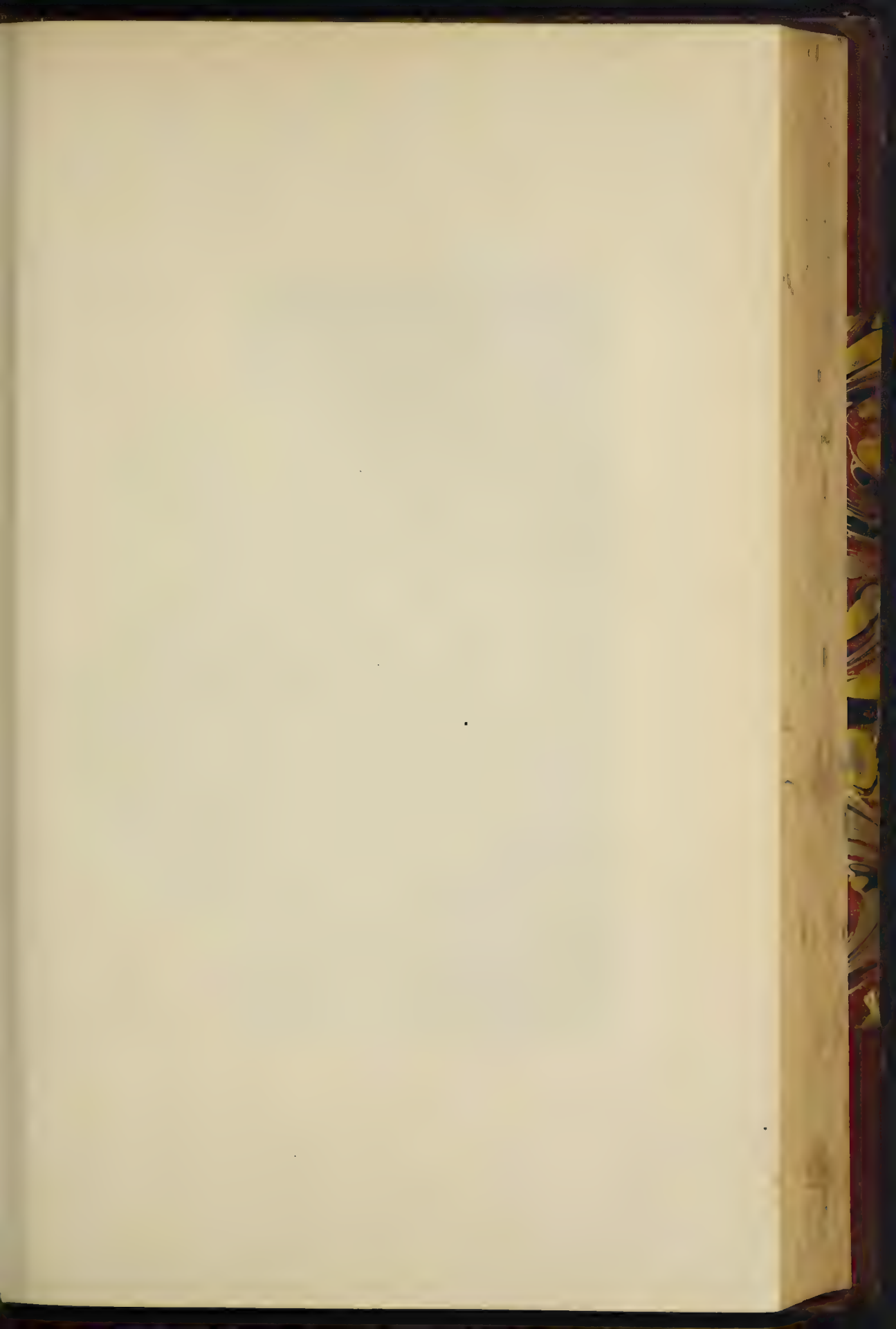
From the Voyage of Captain Cook, in the Collection of the Duke of Devonshire.





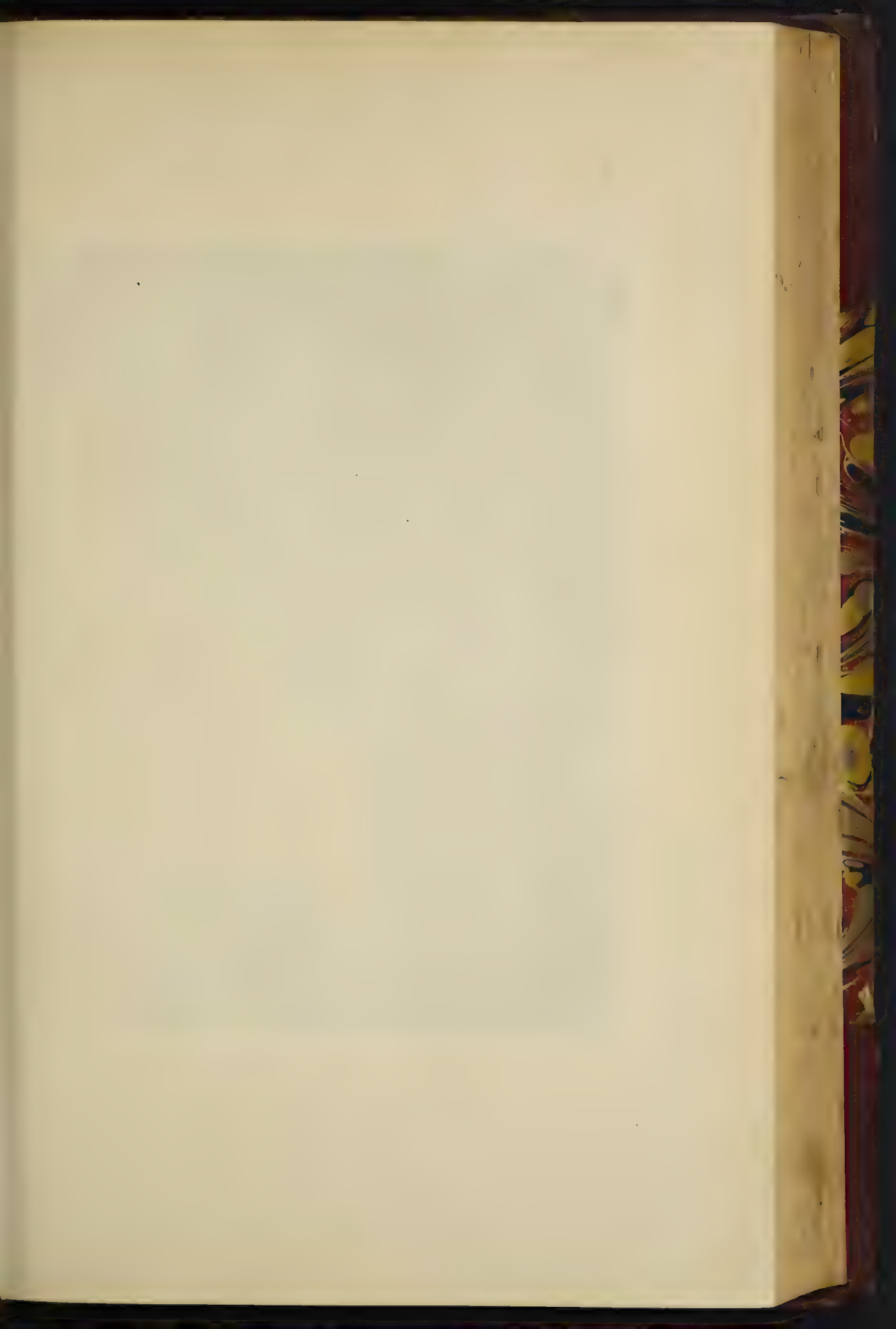
— View of the Harbor of the City of Constantinople, taken from the Collection of the Library of the University of Cambridge.

— Constantinople





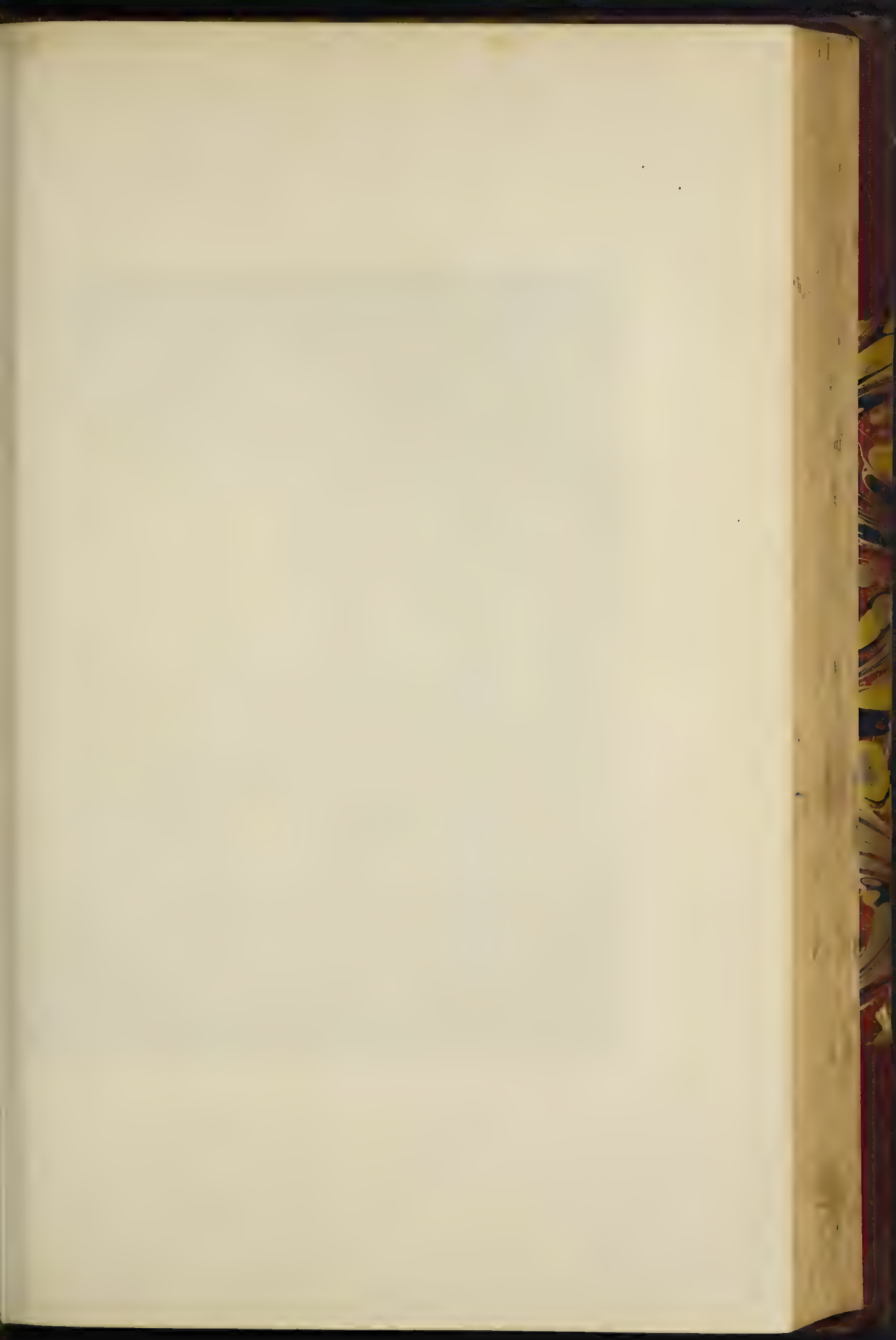
A view of the village of the Chickasaw Indians, near the mouth of the Mississippi River, in the Territory of Arkansas.
 From a drawing by J. H. R. Smith, Esq.





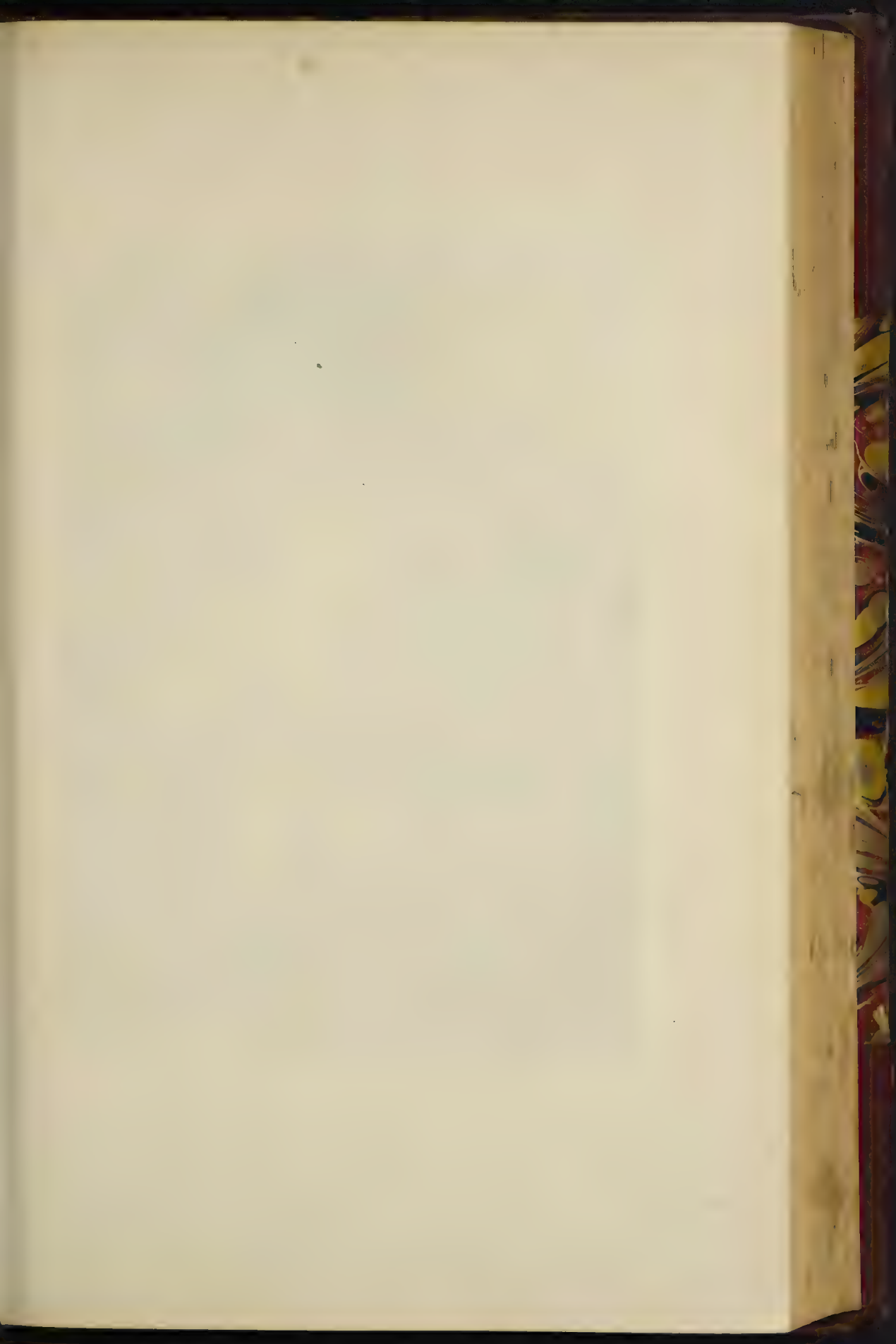
— *See the frontispiece to the Catalogue of the Collection of the British Museum* —

— *See the frontispiece to the Catalogue of the Collection of the British Museum* —



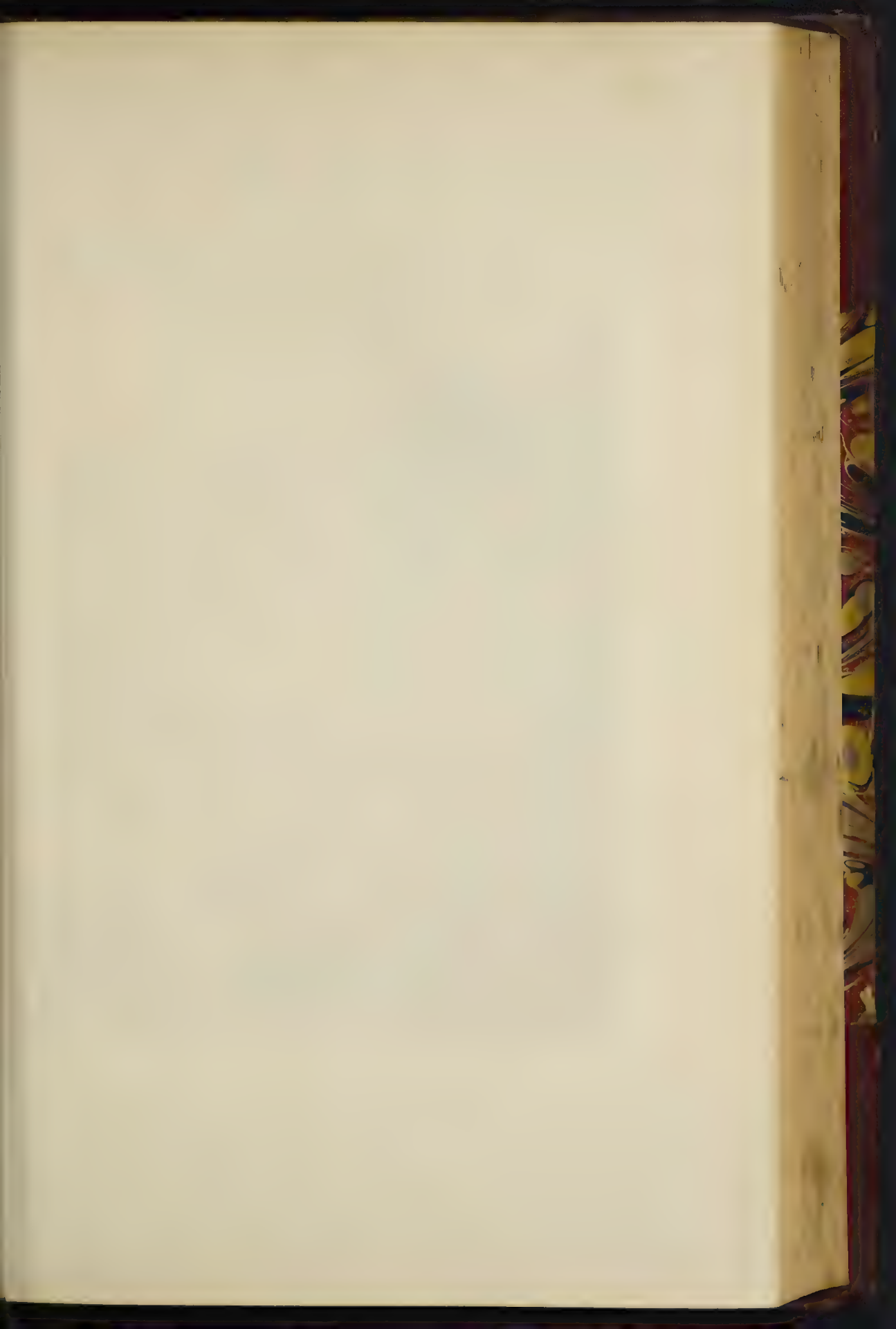


From the collection of the Duke of Devonshire
as presented by the Duke of Devonshire to the Duke of Devonshire
as presented by the Duke of Devonshire to the Duke of Devonshire



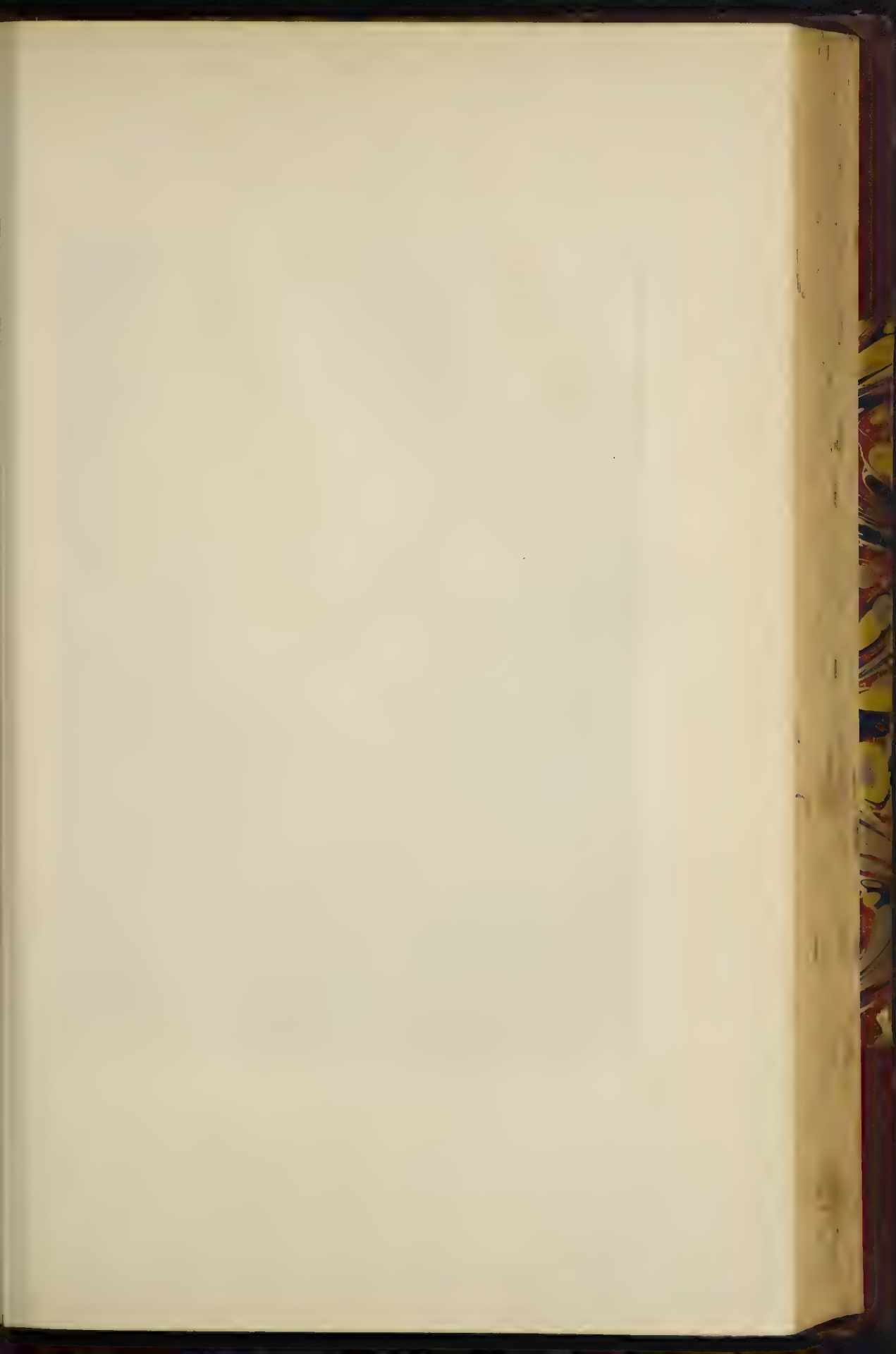


On the River of the Duke of Vermandois

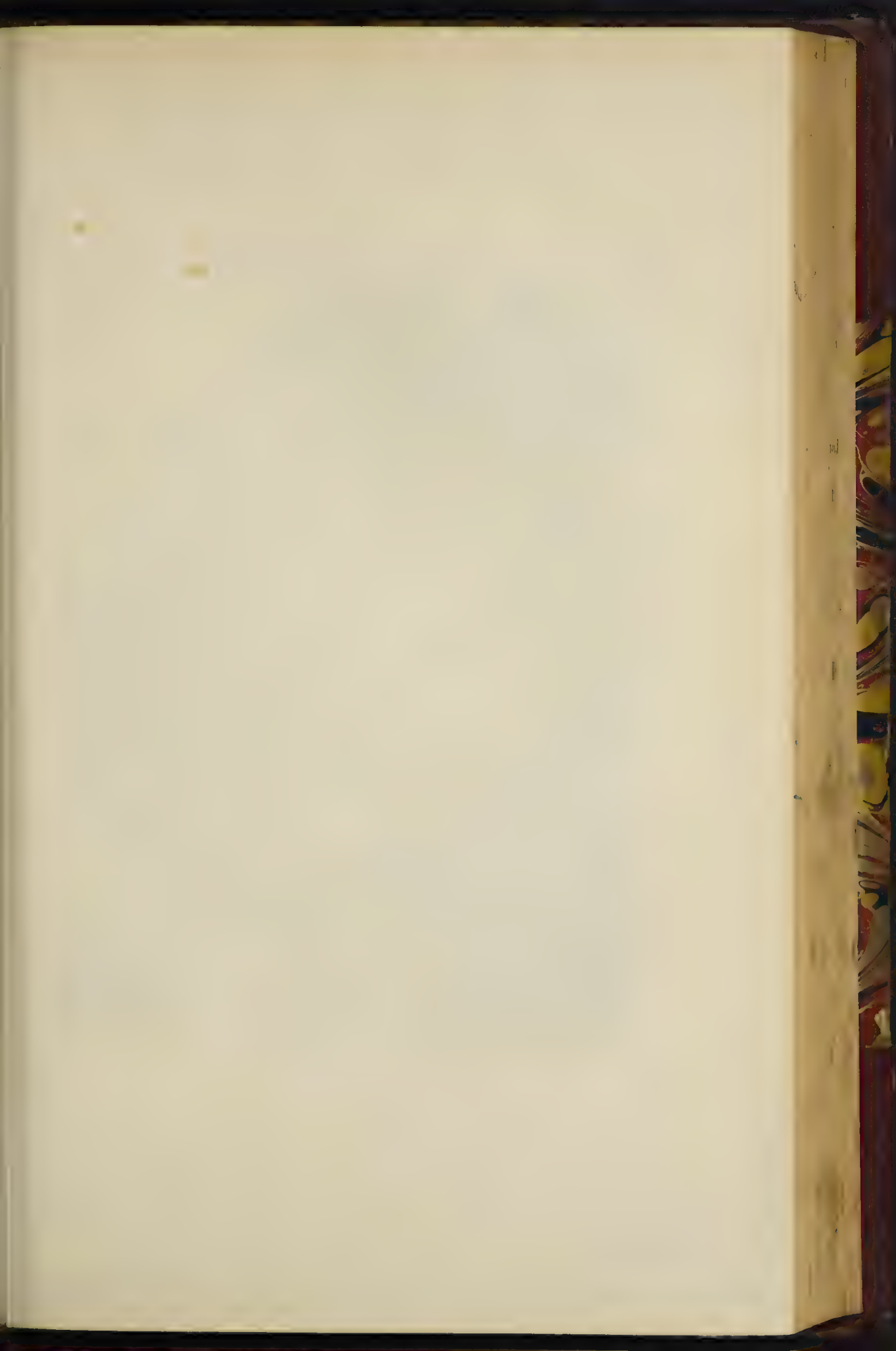




THE TEMPLE OF VESTA

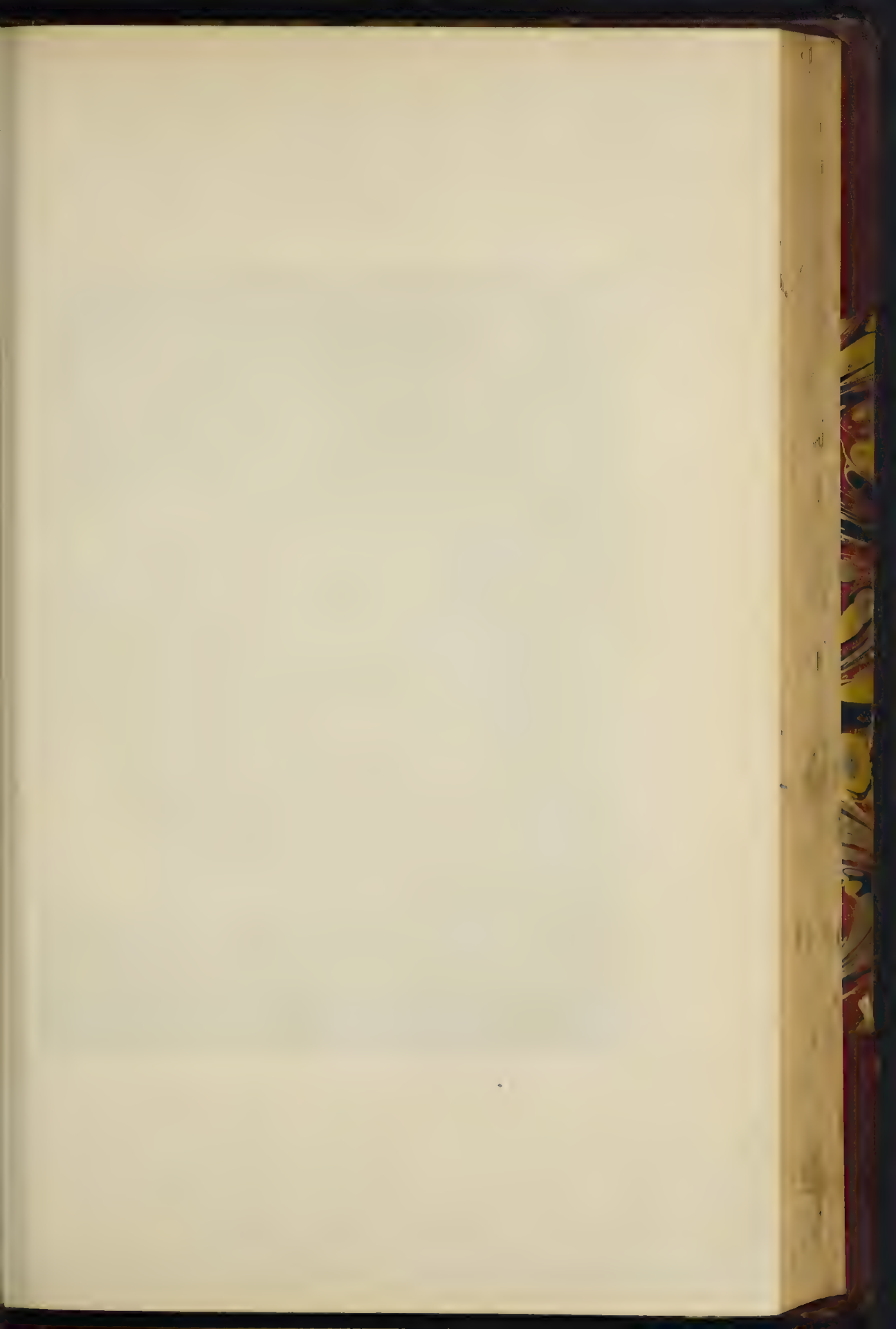


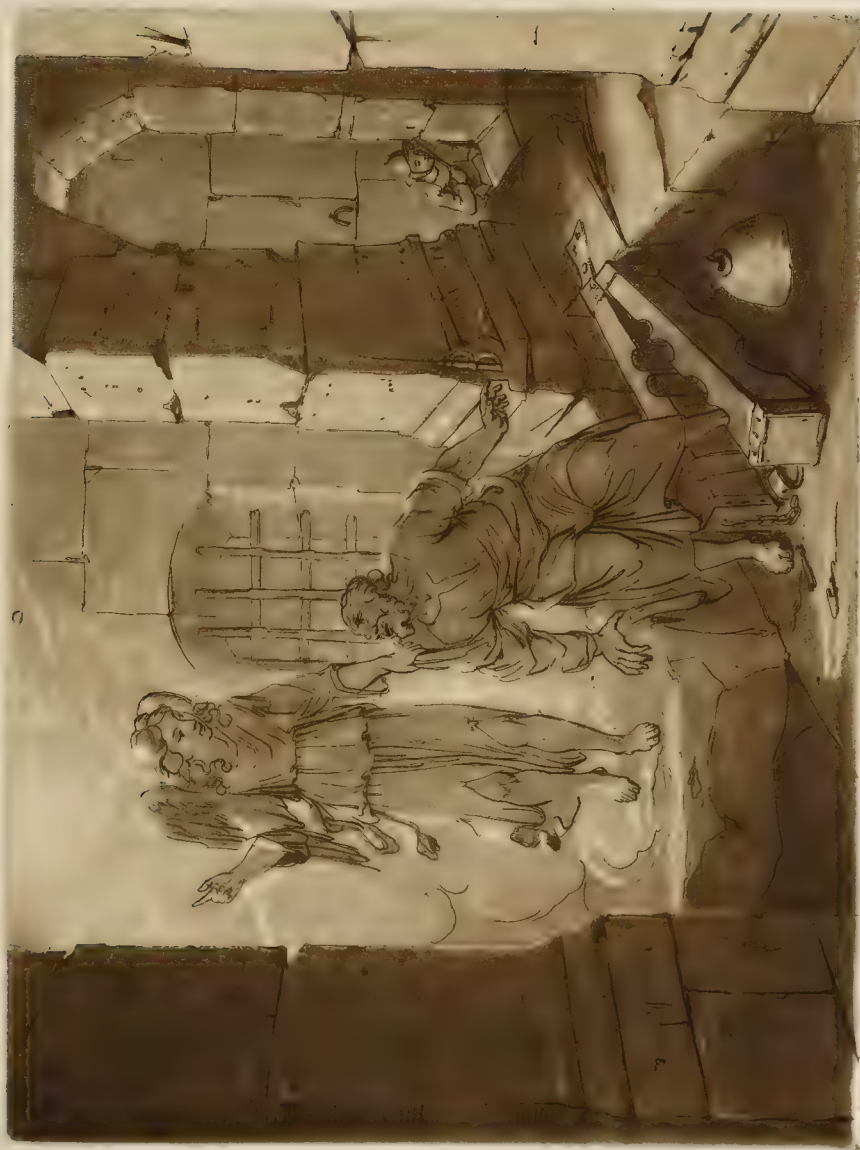






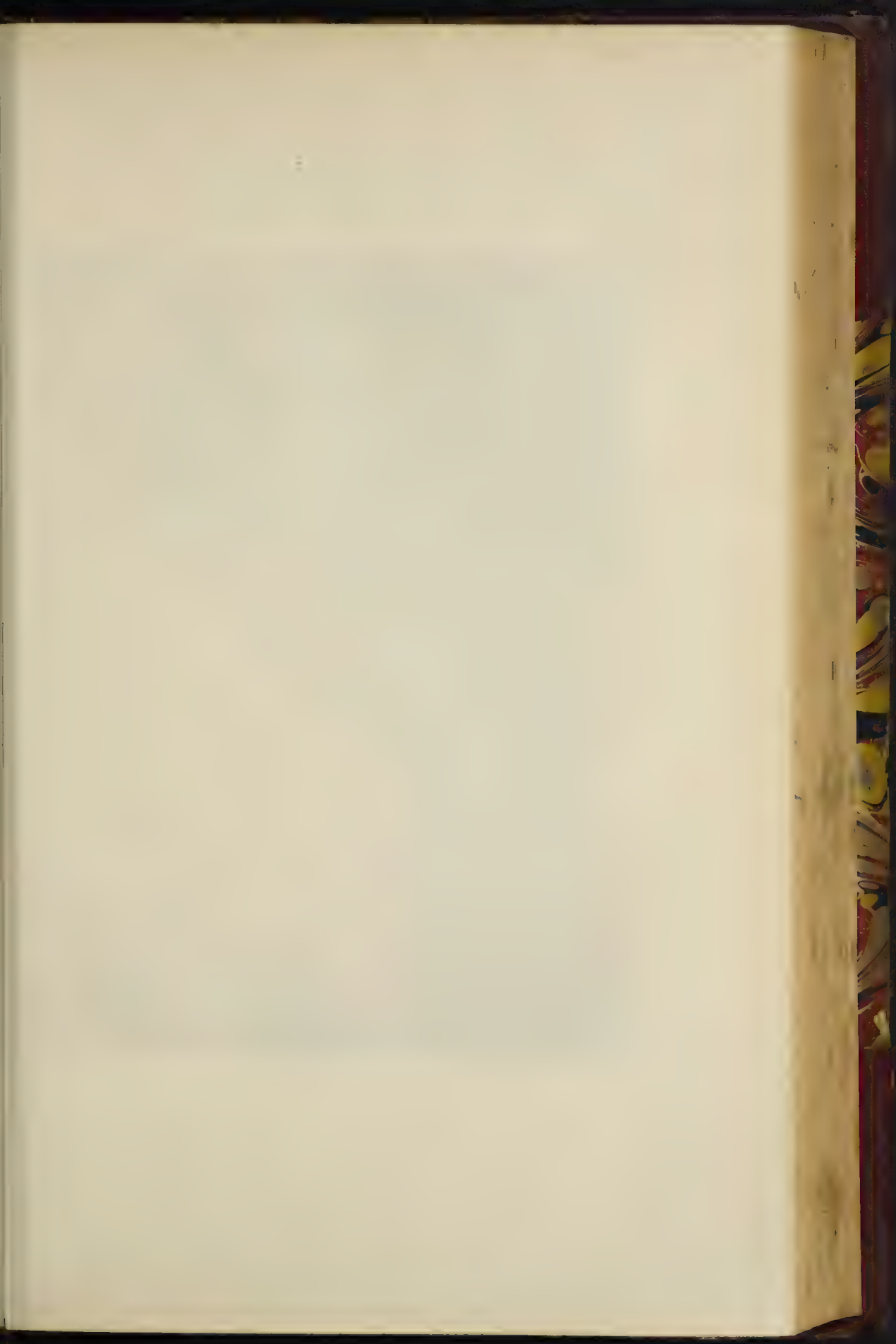
THE CASTLE OF ST. MICHAEL'S MOUNT, SEEN FROM THE GARDENS OF THE HOUSE OF COMMONS.





— The Captain's room, as it was when the little boy was swallowed.

— The captain's room

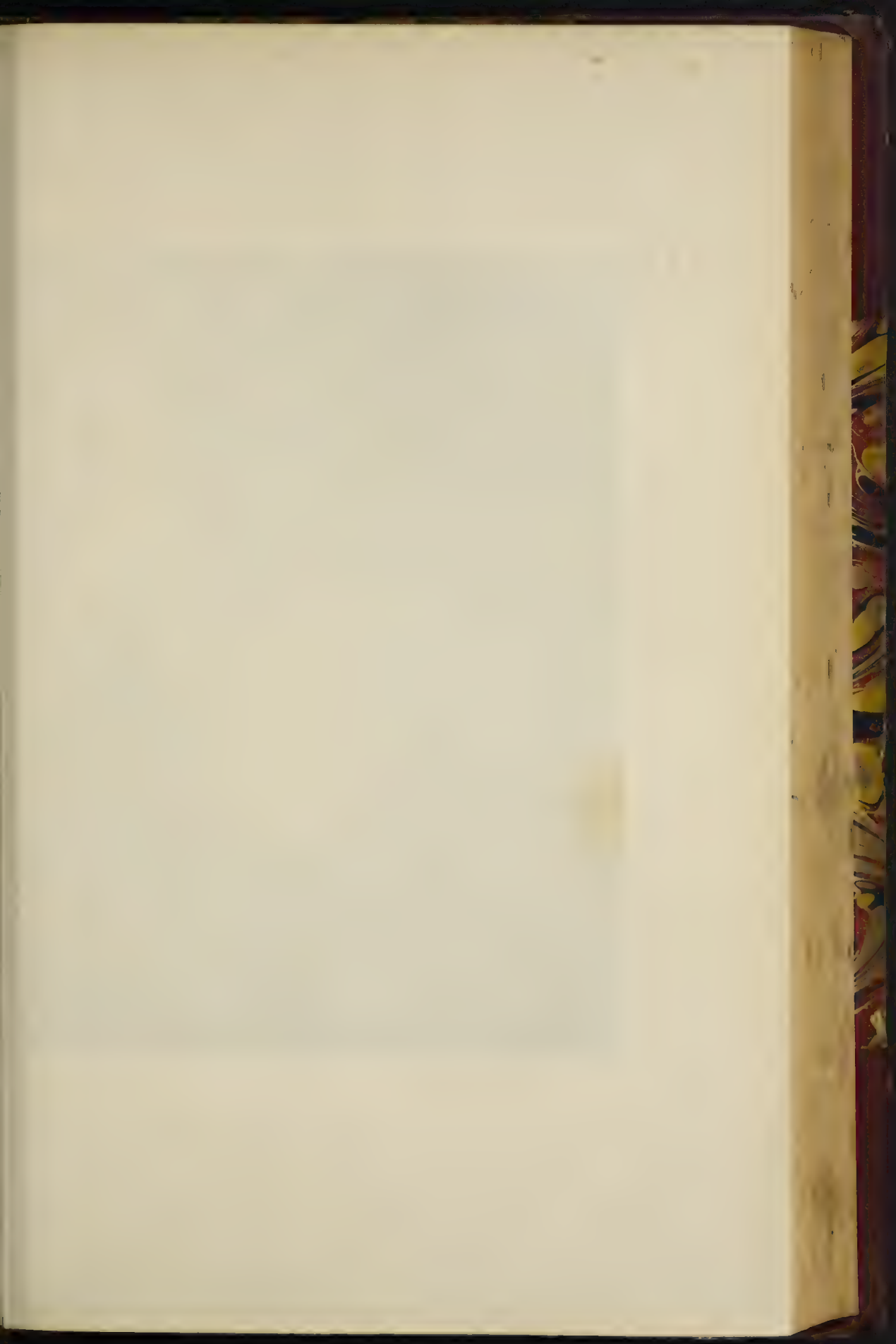




A western gate

From the original, engraved in the Collection of the Duke of Devonshire

Engraved from the original, by John Smith, Esq.



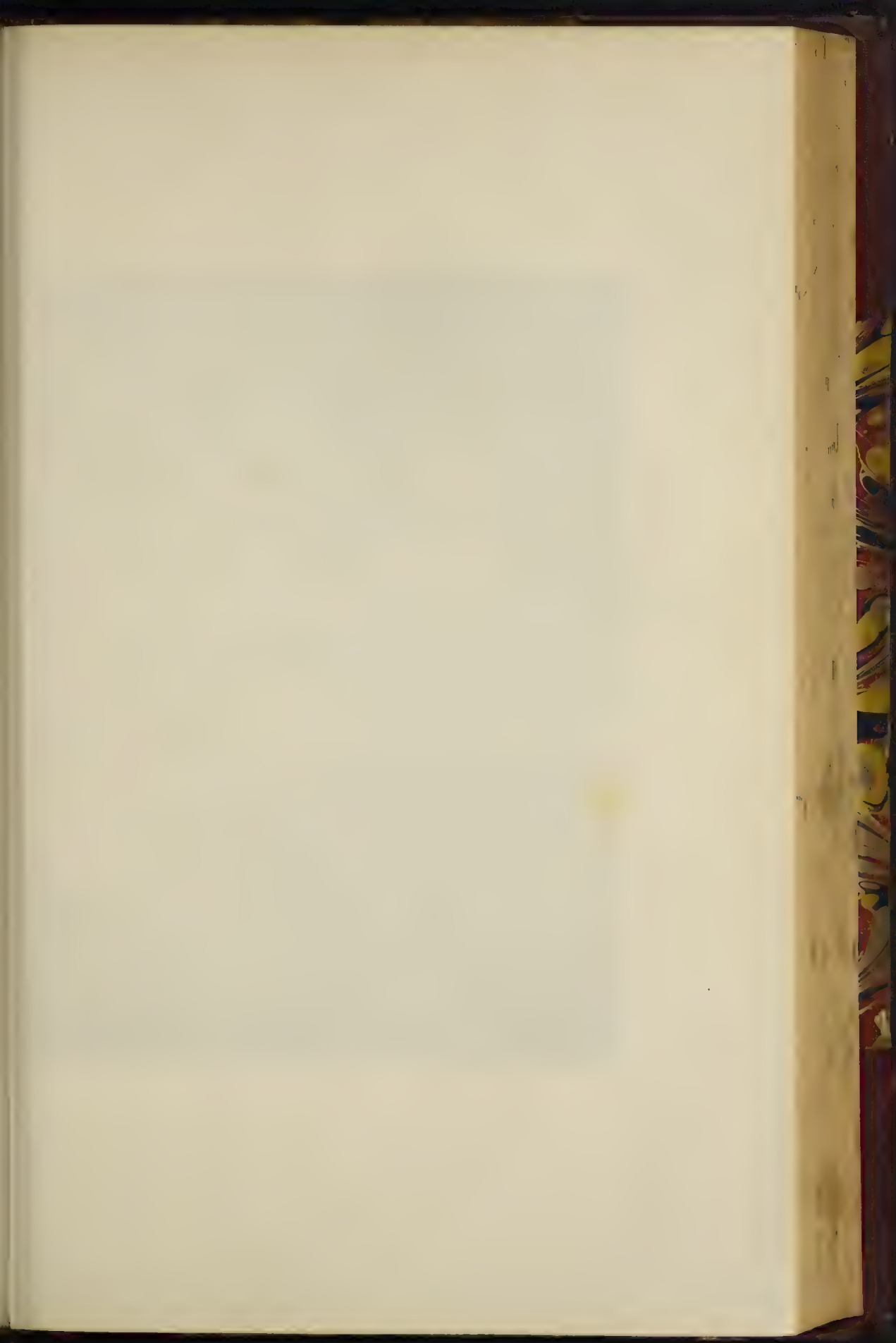


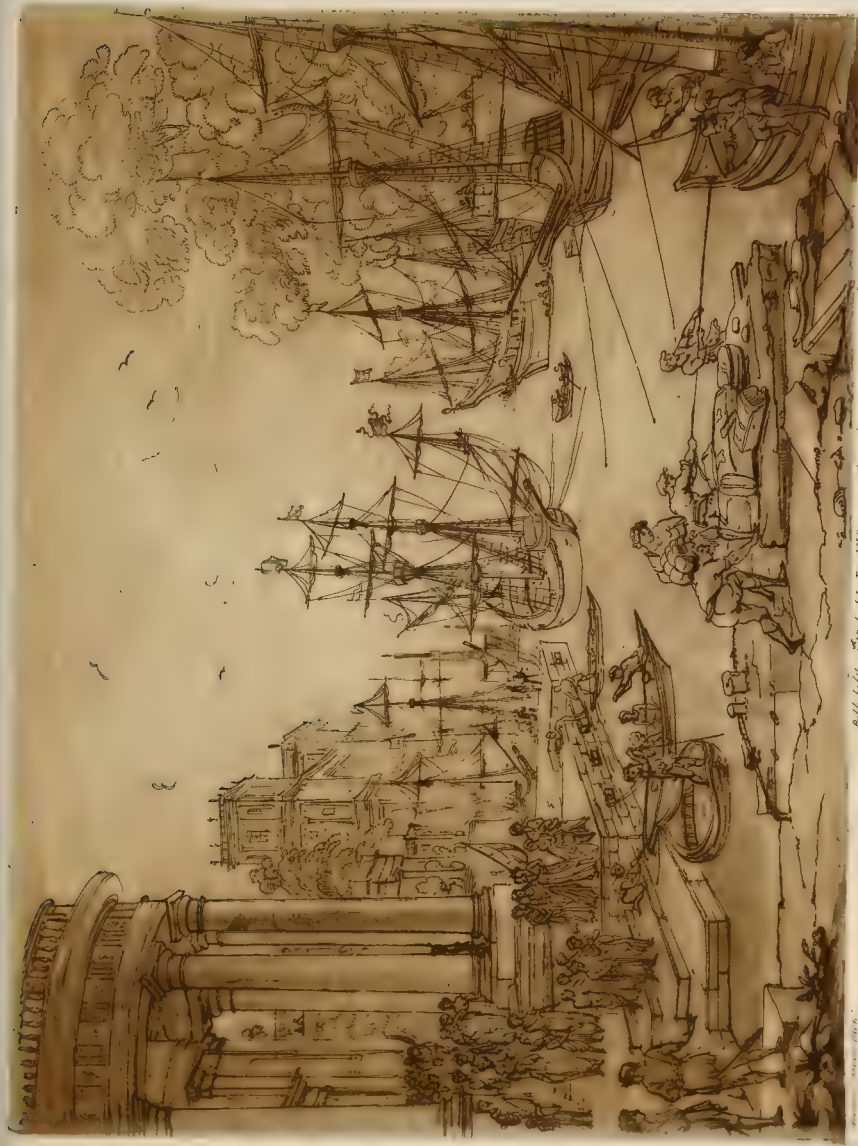
A. Watson fecit

Engraved from the original in the possession of the Duke of Devonshire

From the Original. It is now in the Collection of the Duke of Devonshire.

V. 100

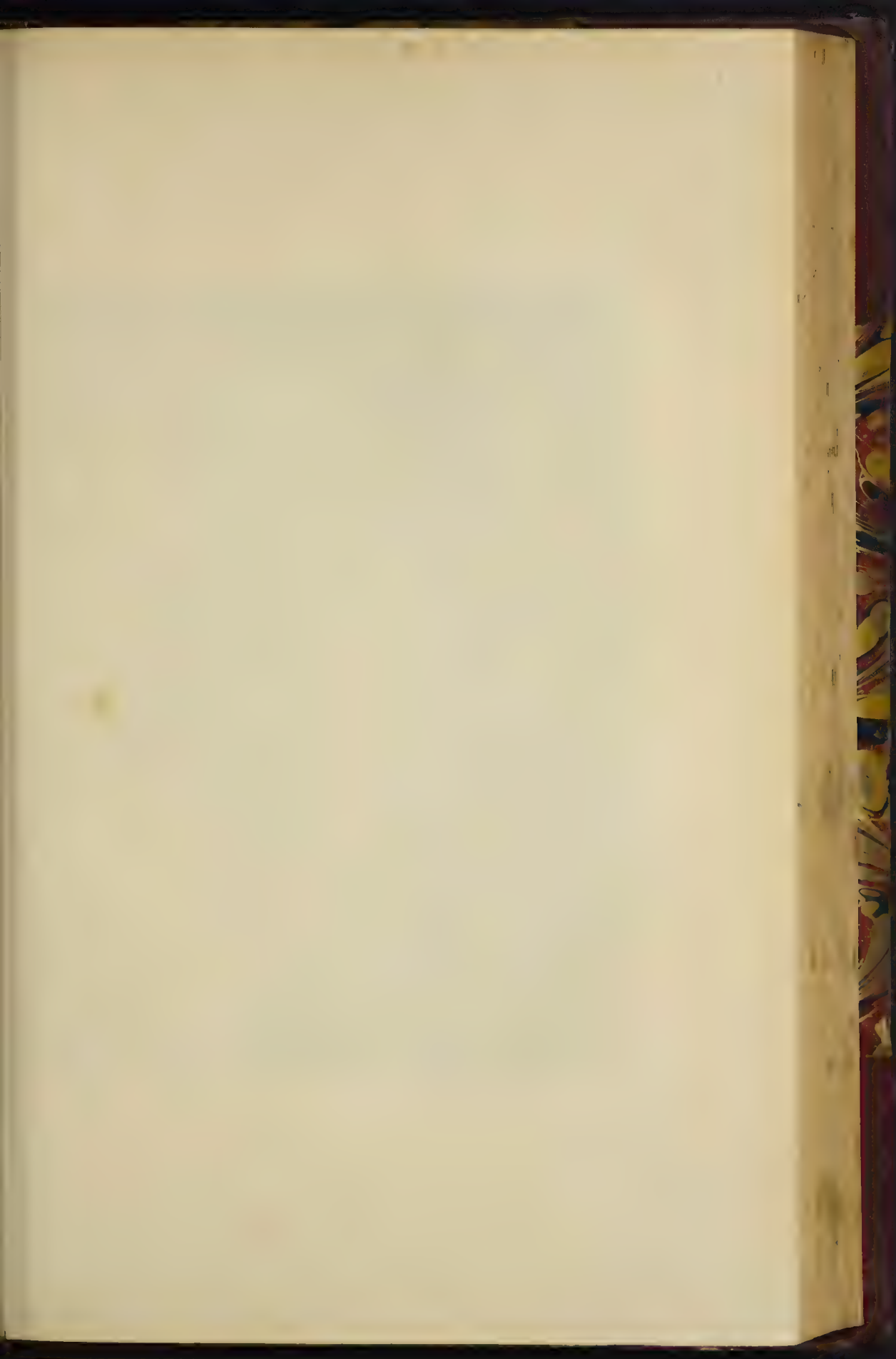




A. Jackson fecit

— Published by J. & J. Smith, 1785, in the collection of the Duke of Devonshire

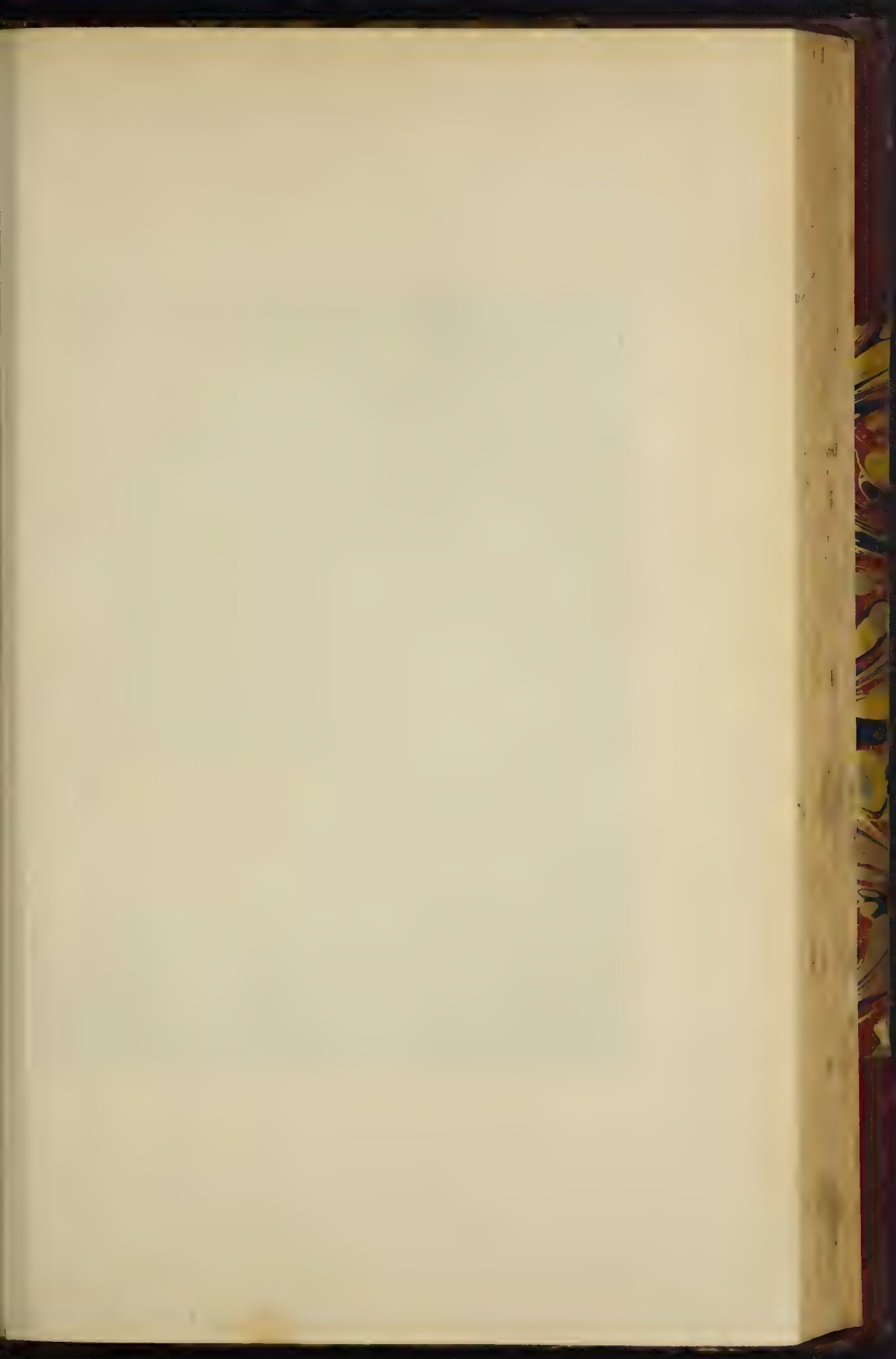
from the original in the collection of the Duke of Devonshire





R. Gordon fecit

From the Original, in the Collection of the Duke of Devonshire.

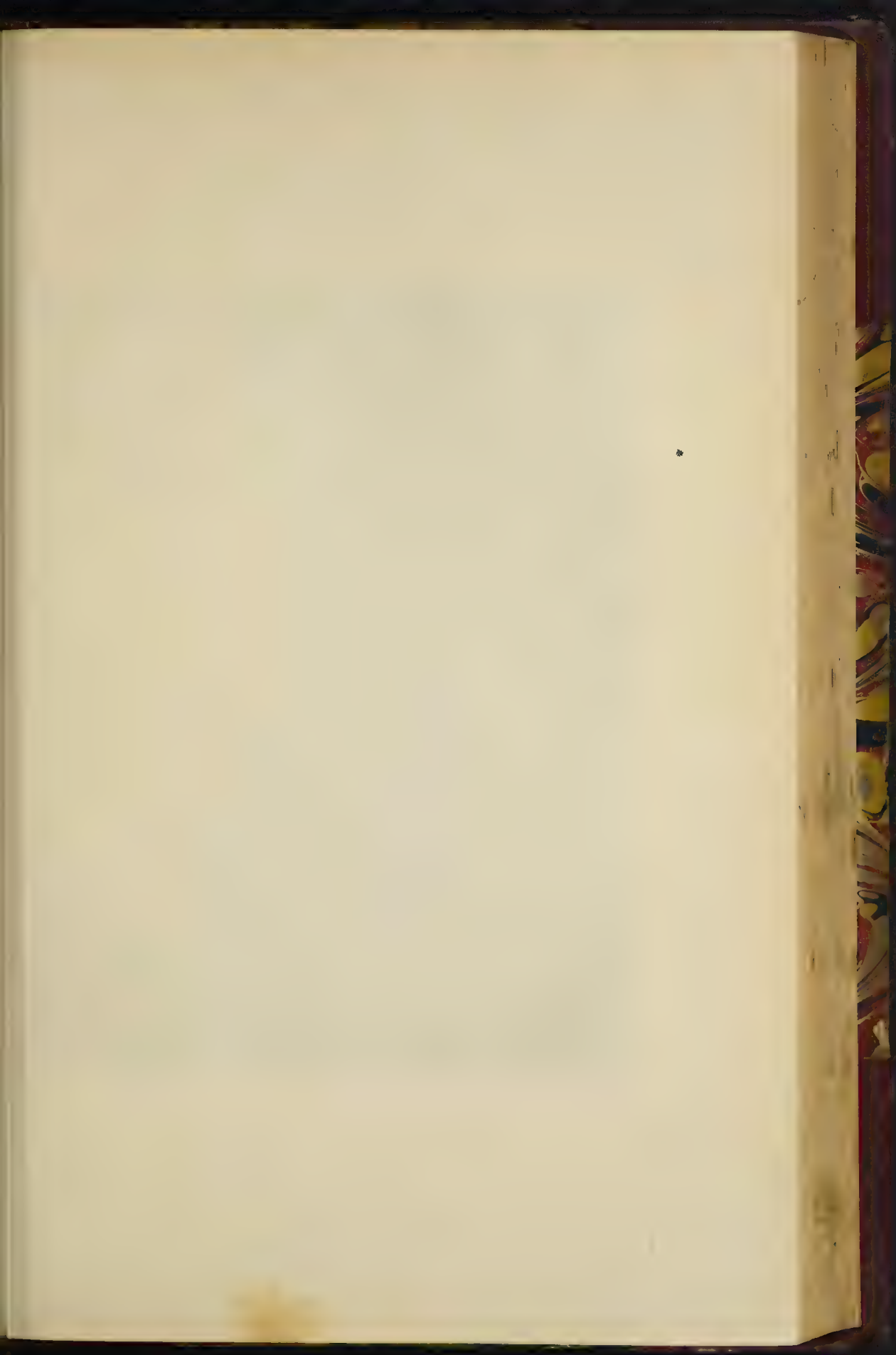




— R. on the post.

From the *View of the* *Collection of the Duke of Devonshire.*

Published by J. Smith, in the Strand, London.

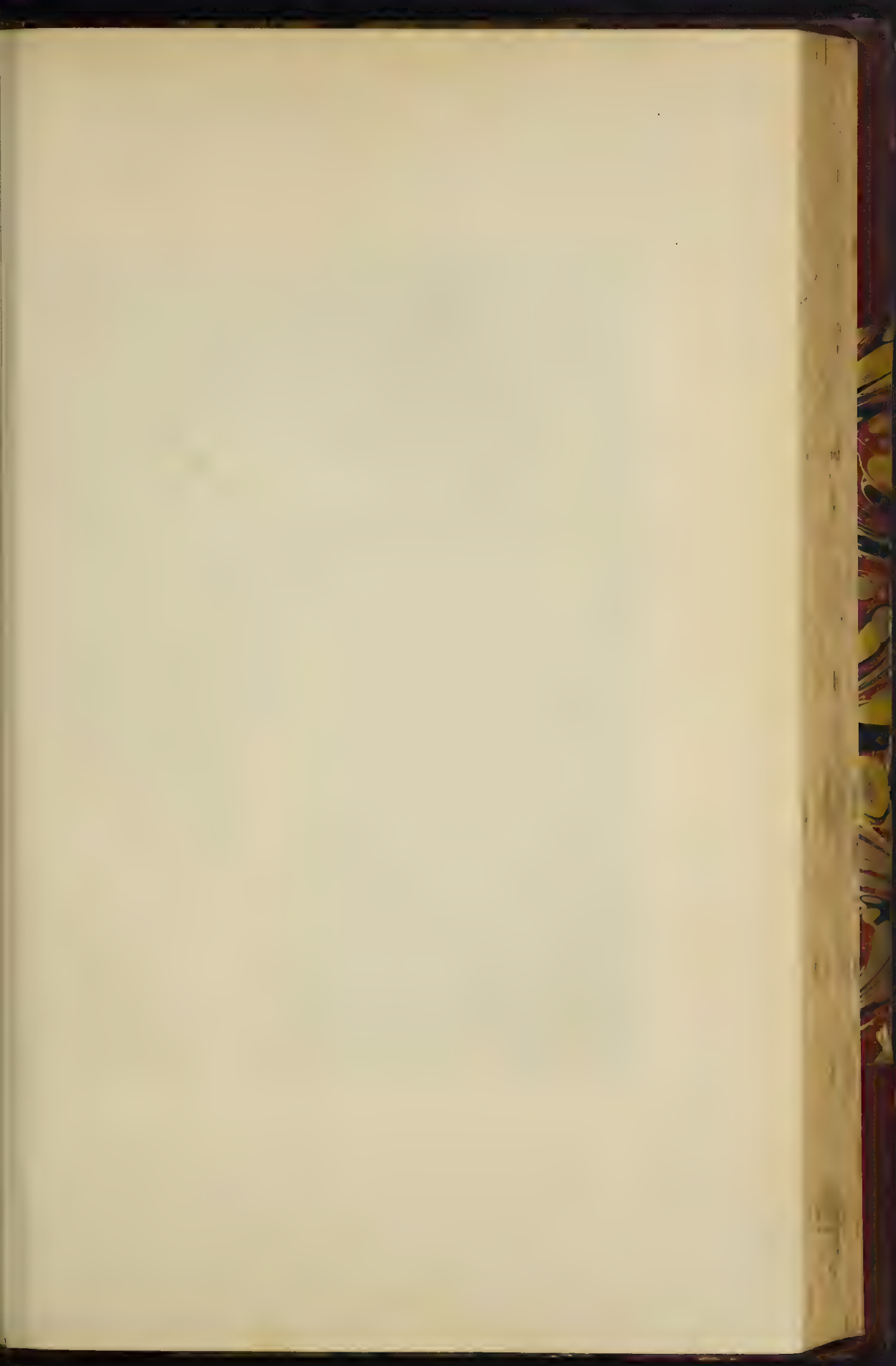




— A. Wilson fecit

— J. G. Kneller del. — J. G. Kneller sculp.

From the original. Taken in the Garden of the Duke of Devonshire.

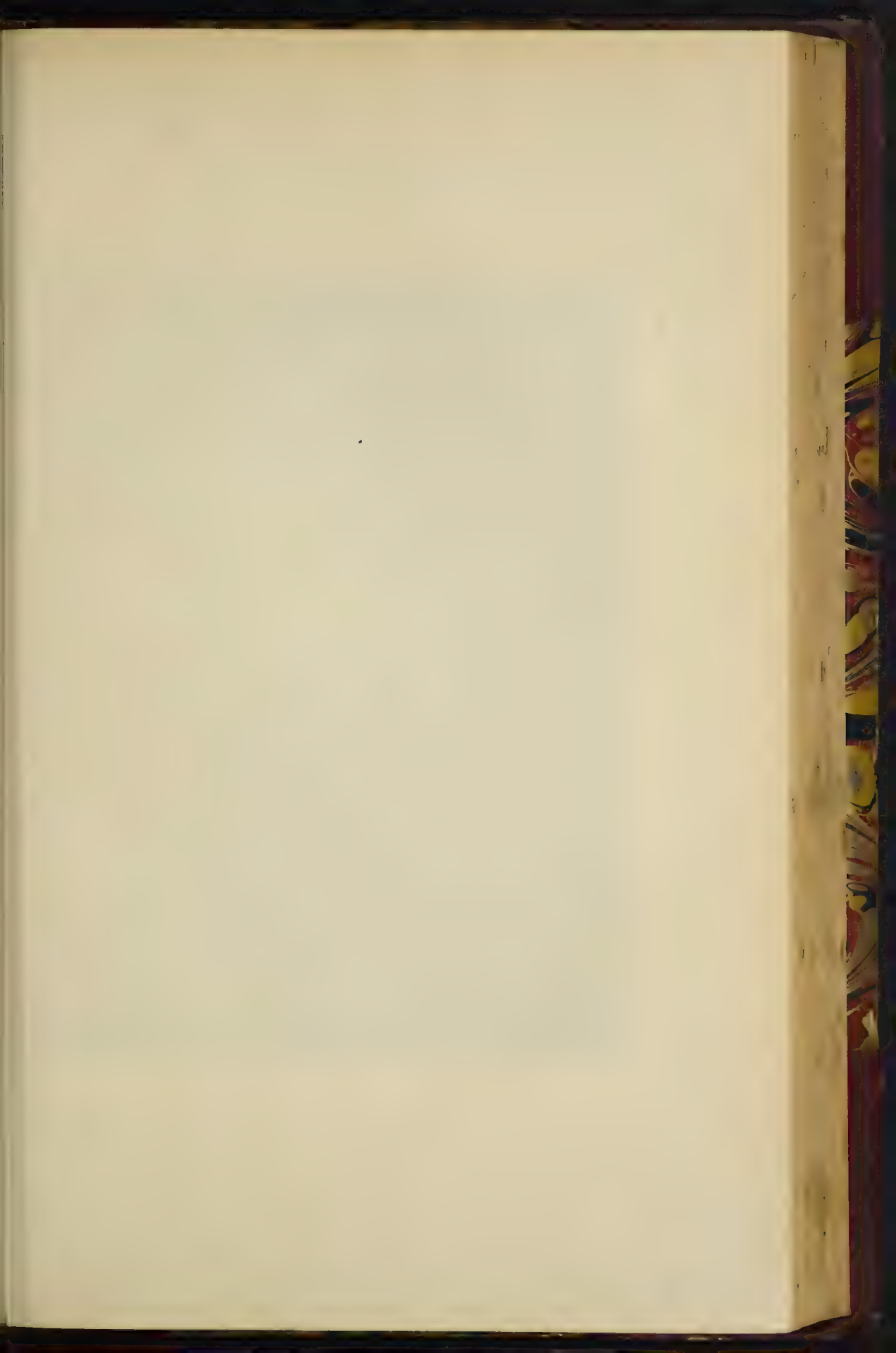




From the Original, taken up in the Collection of the Duke of Devonshire.

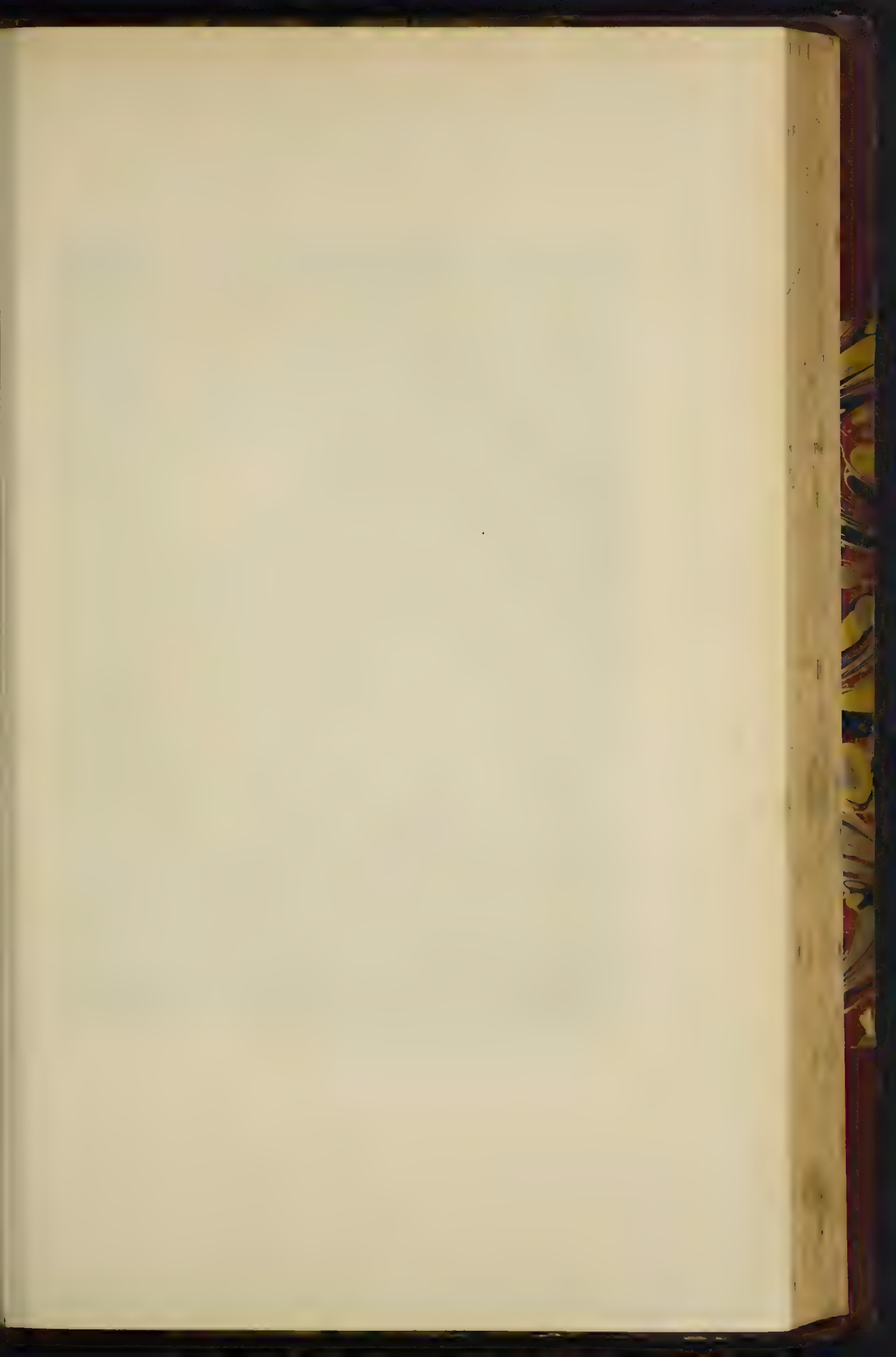
Engraved by J. G. Smith, Esq. from a painting by J. G. Smith, Esq.

1811.



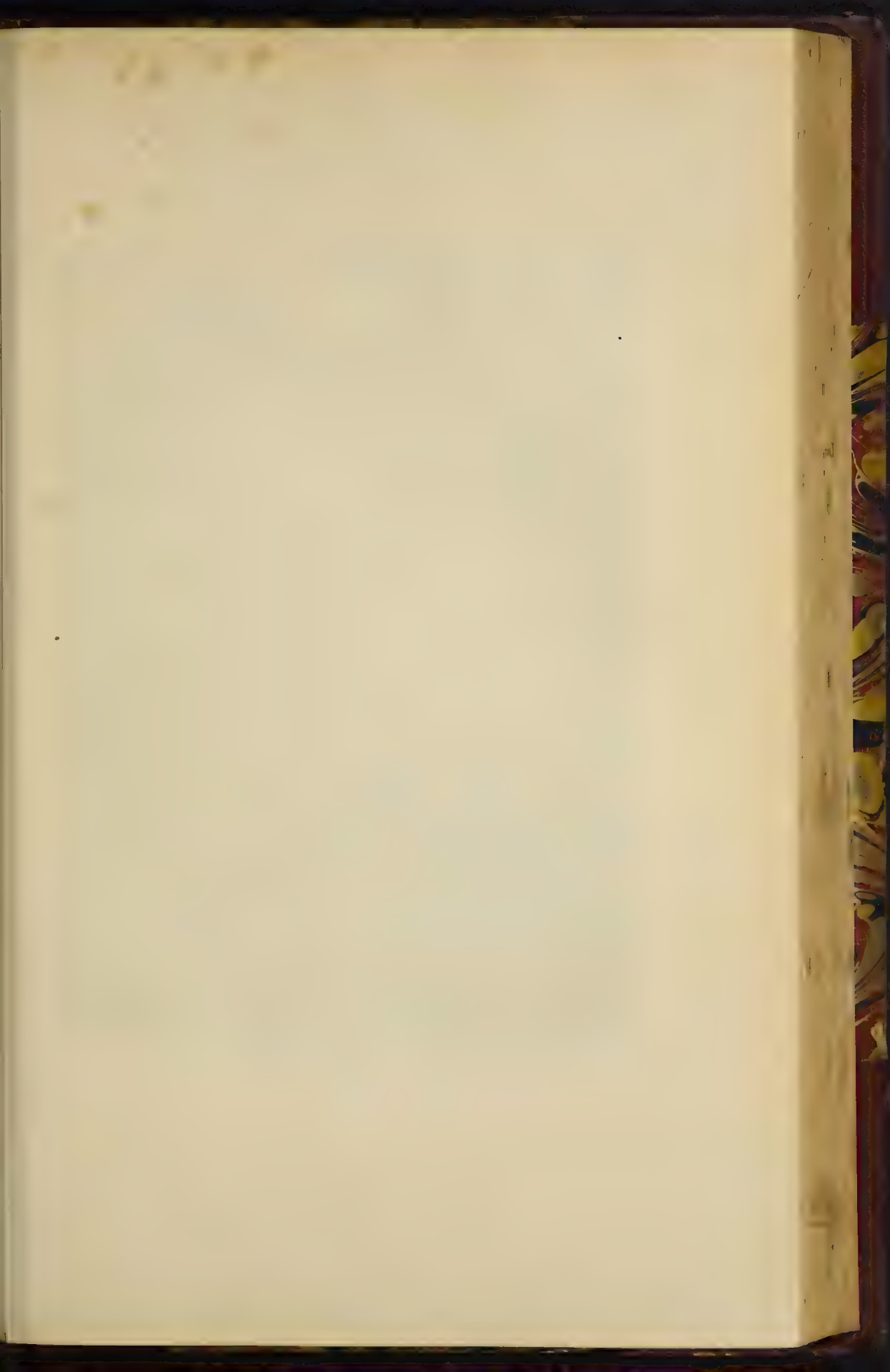


From the theorem it follows as the corollary of the latter of \mathcal{A} everywhere.



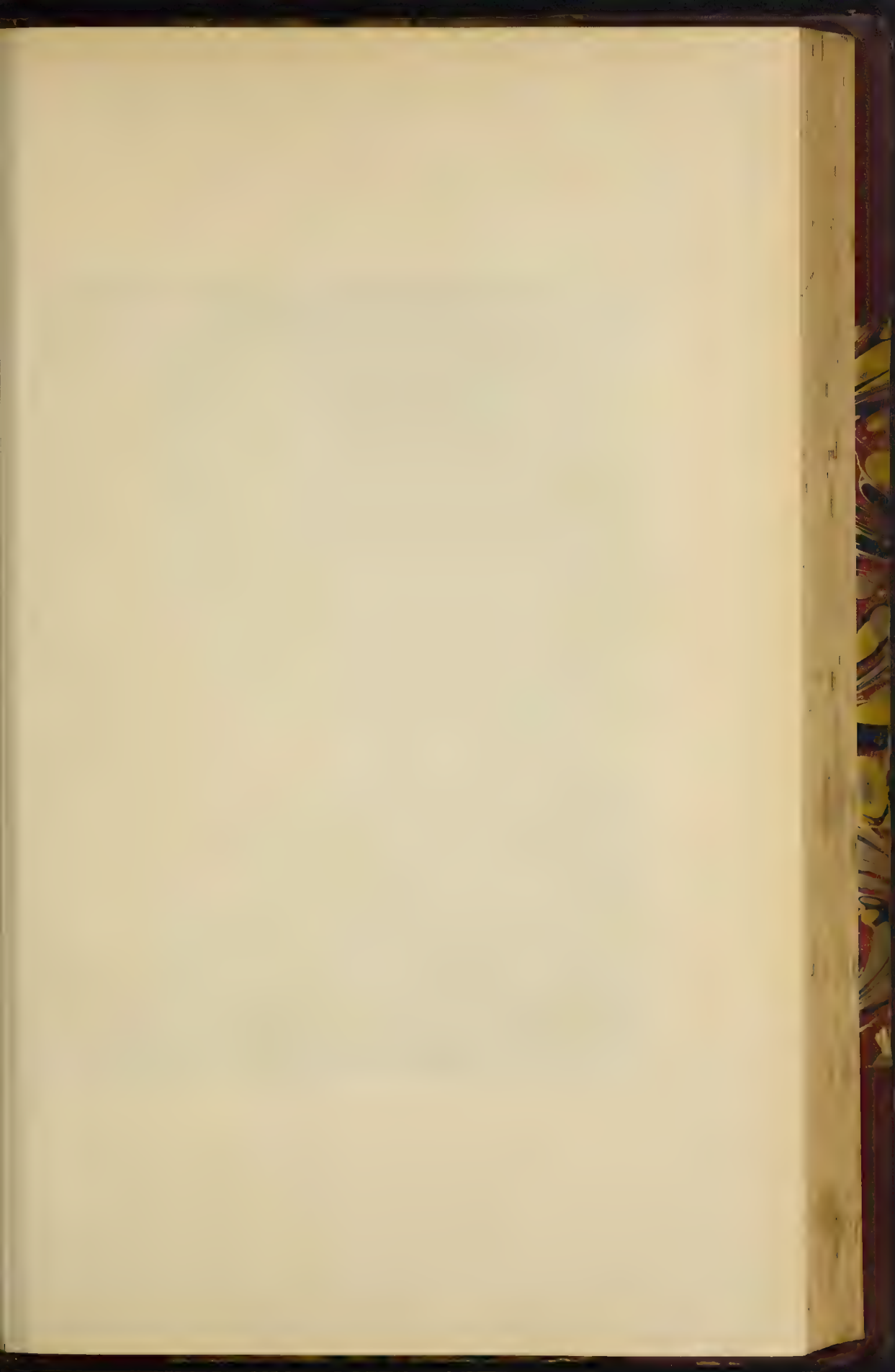


1779. View of the Harbor of the Duke of Devonshire





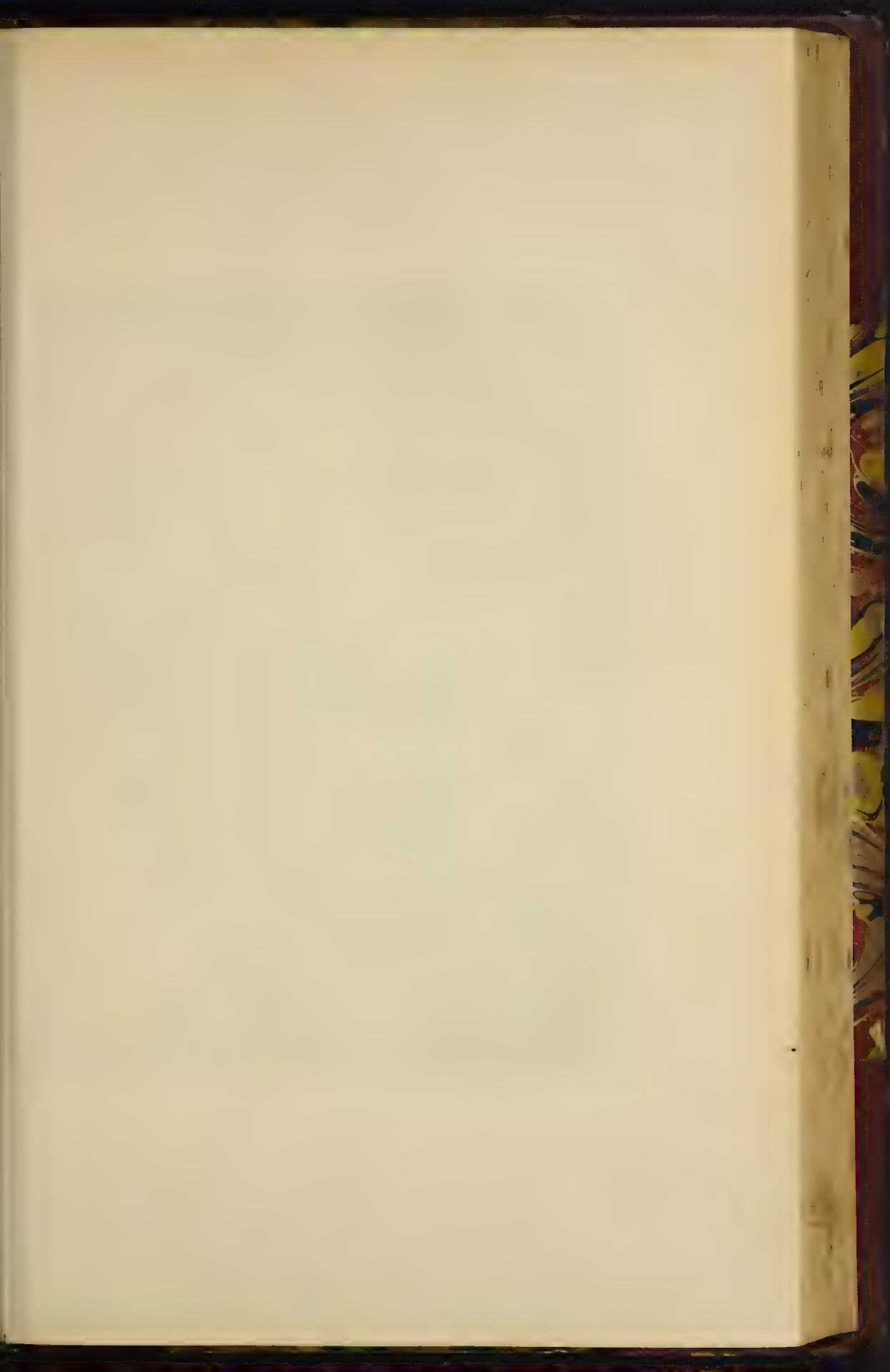
View of the Temple of Minerva at Nîmes, from the Bridge of the Gard





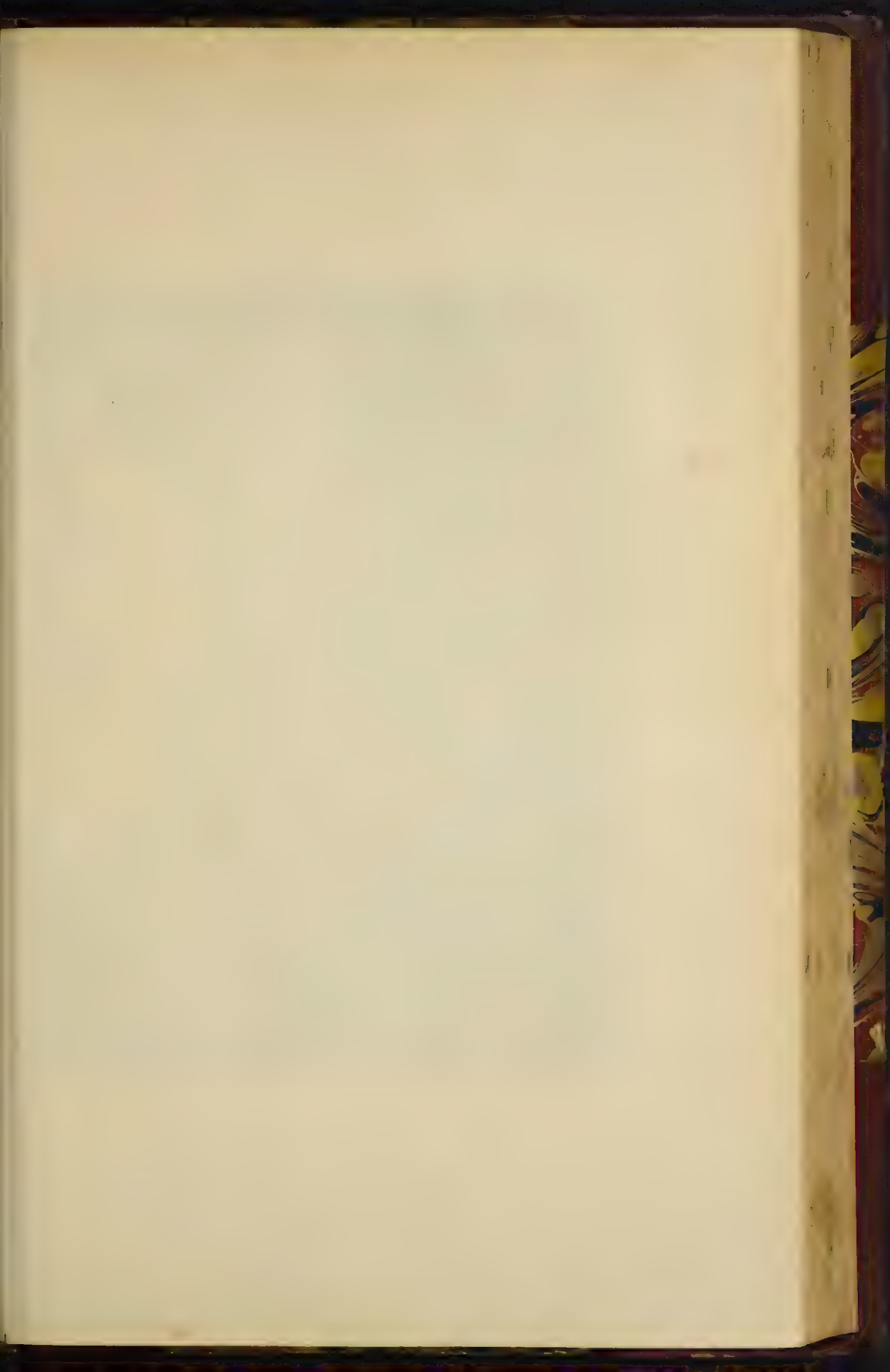
— Bristol wharf

— From the figures of the figures in the collection of the Library of the University





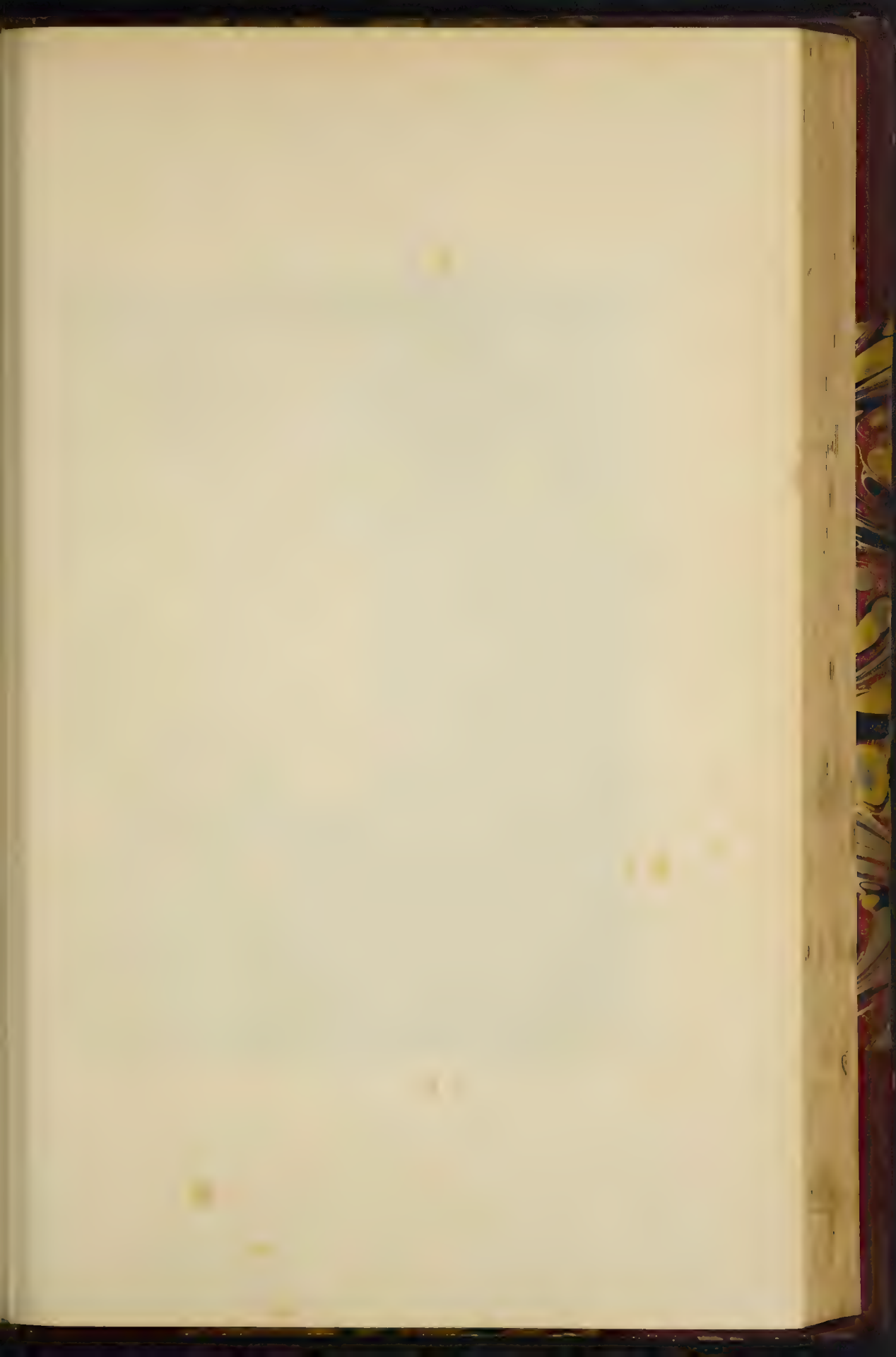
From the Collection of the University of Cambridge
Presented Nov. 1772, by the Rev. Mr. John Sturt, Bishop of Exeter

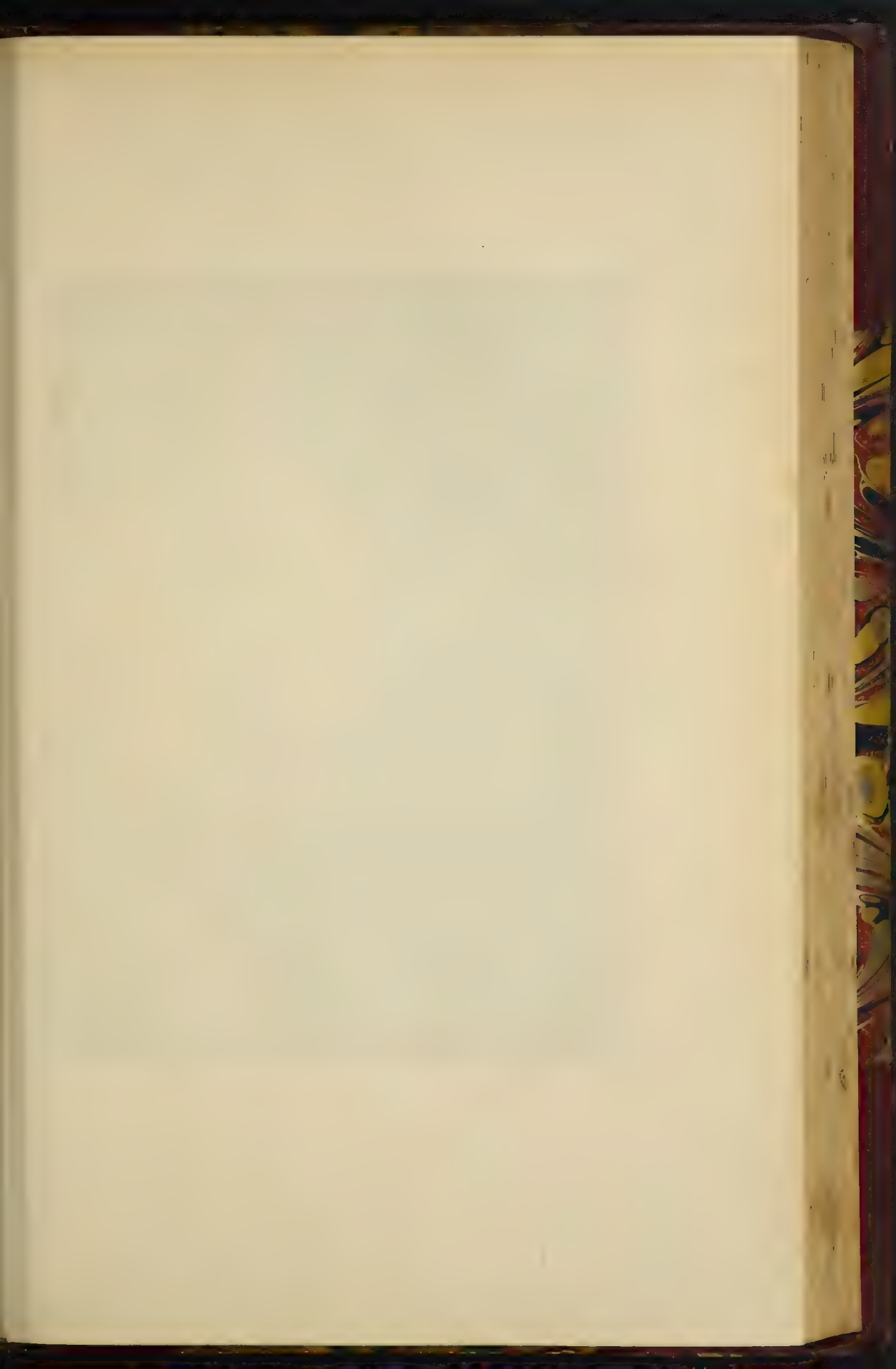




— B. Hudson fecit.

Engraved by J. G. Smith, from the original in the collection of the Library of Congress.

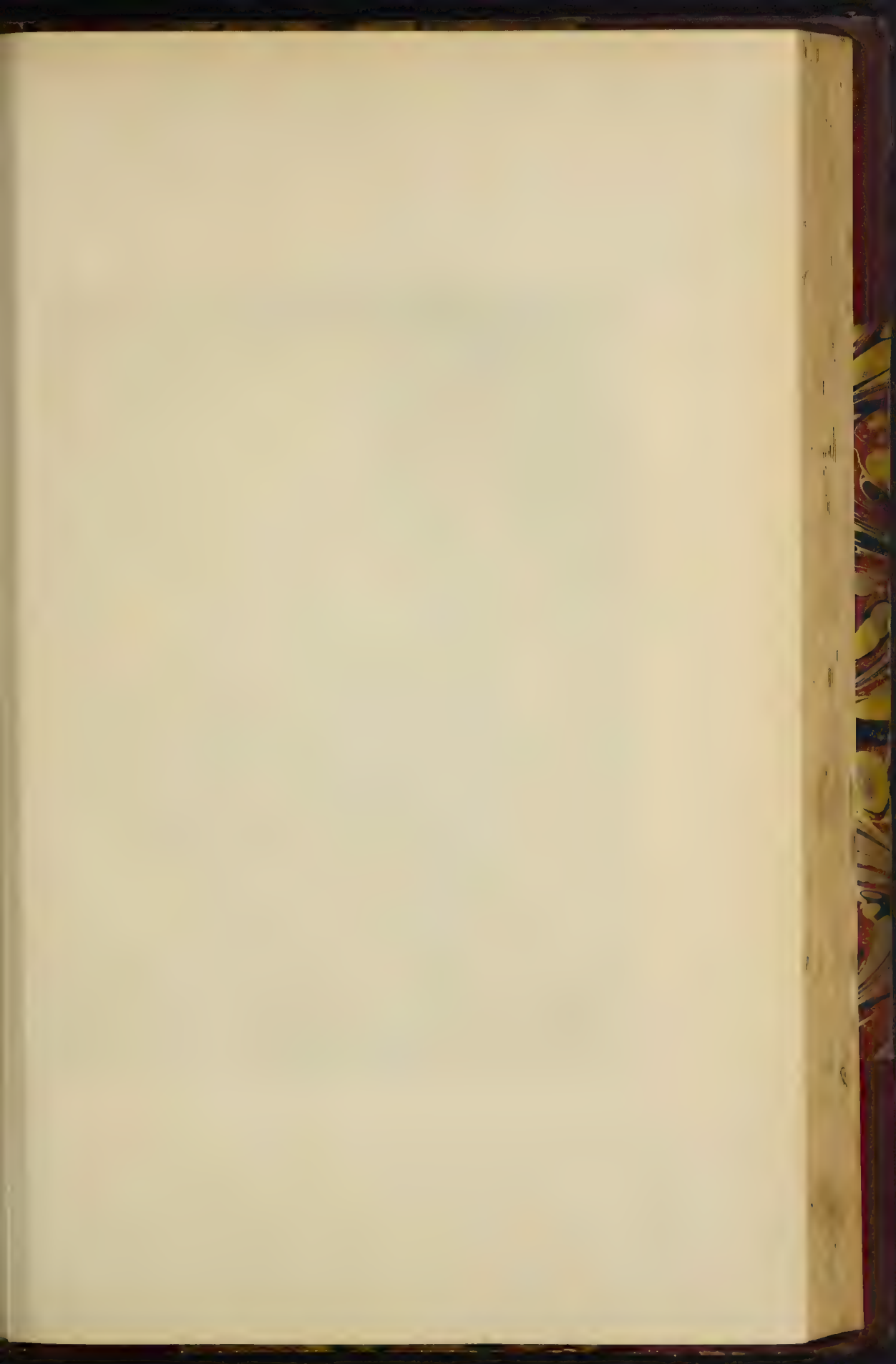






From the engraving of the Duke of Devonshire.

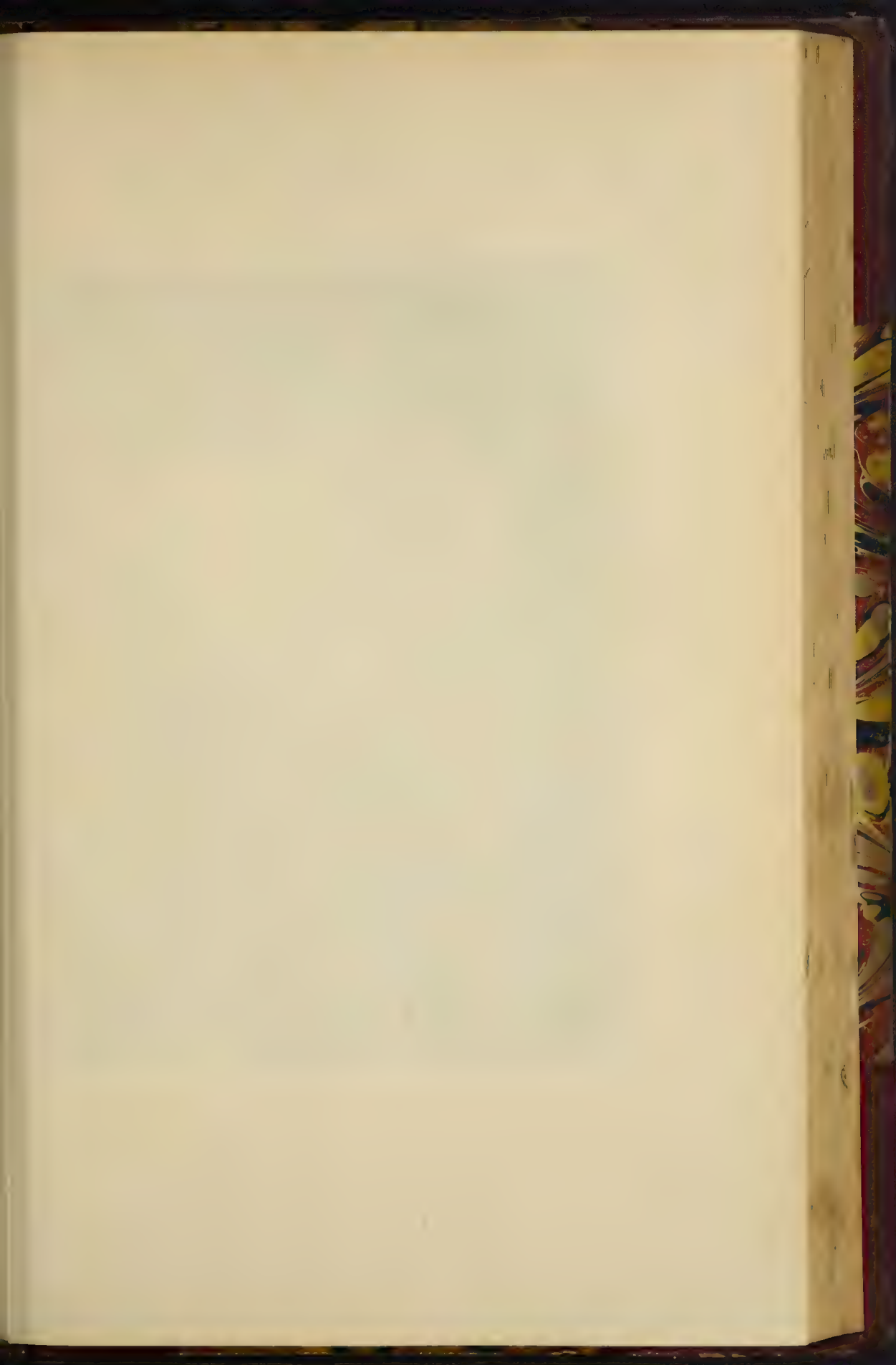
Reverend, 1811





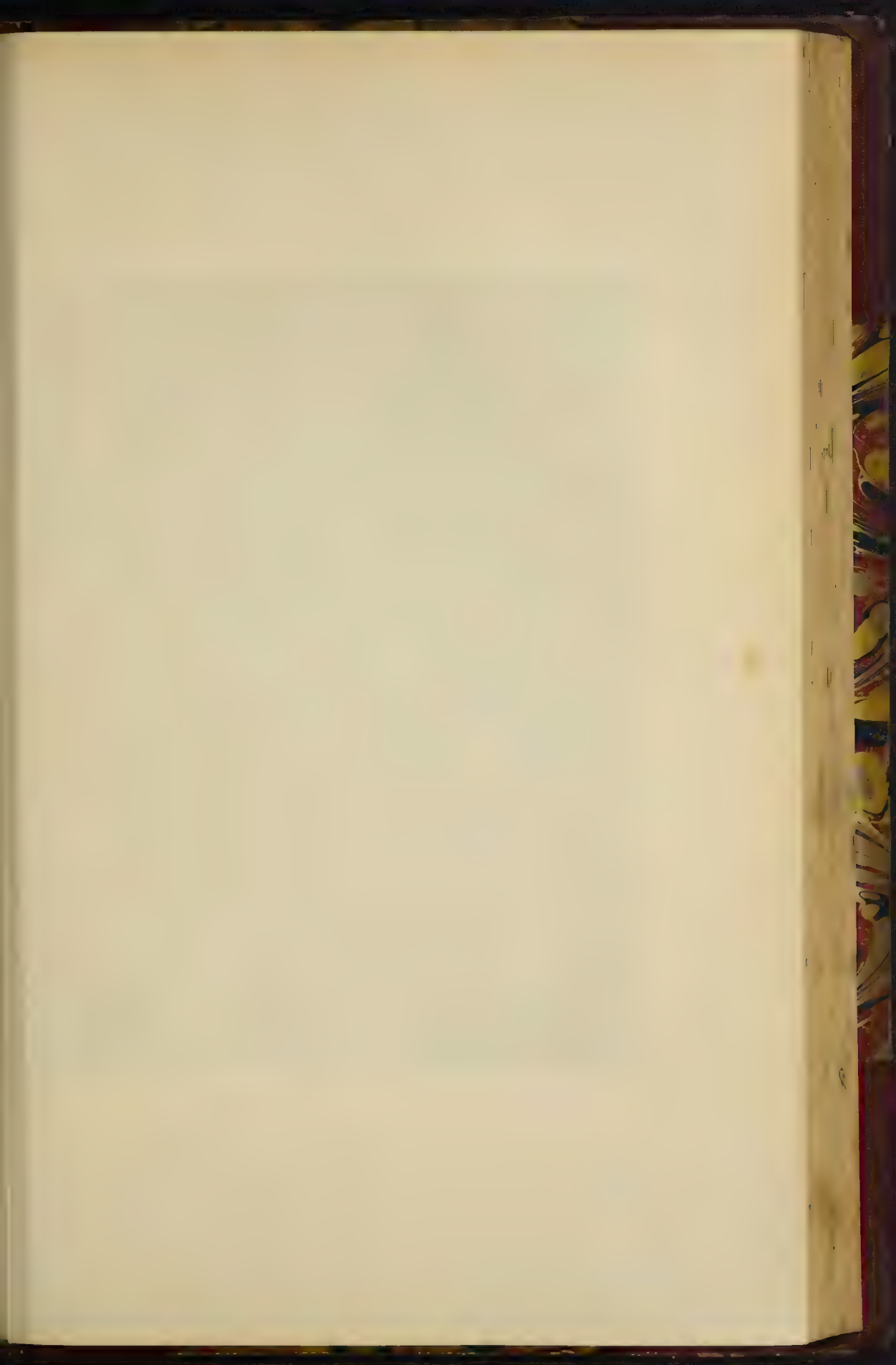
A wooden pier

London, England, 1794, a landscape engraving, mounted on the Collection of the Gallery, Greenwich.





— Richard Jones.
Richard Jones, Esq., the late President of the Society of Antiquaries, in the Collection of the Duke of Devonshire.

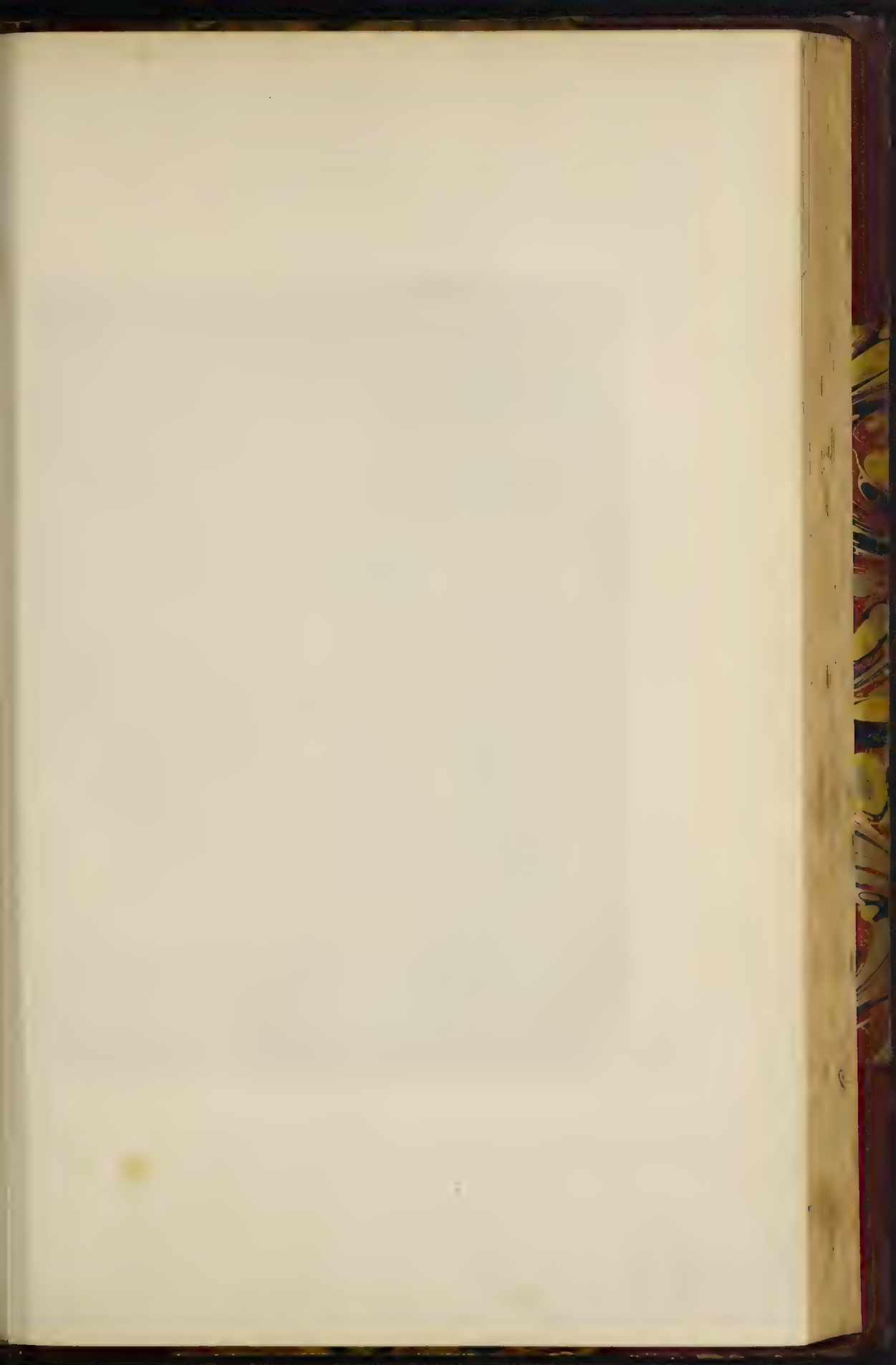


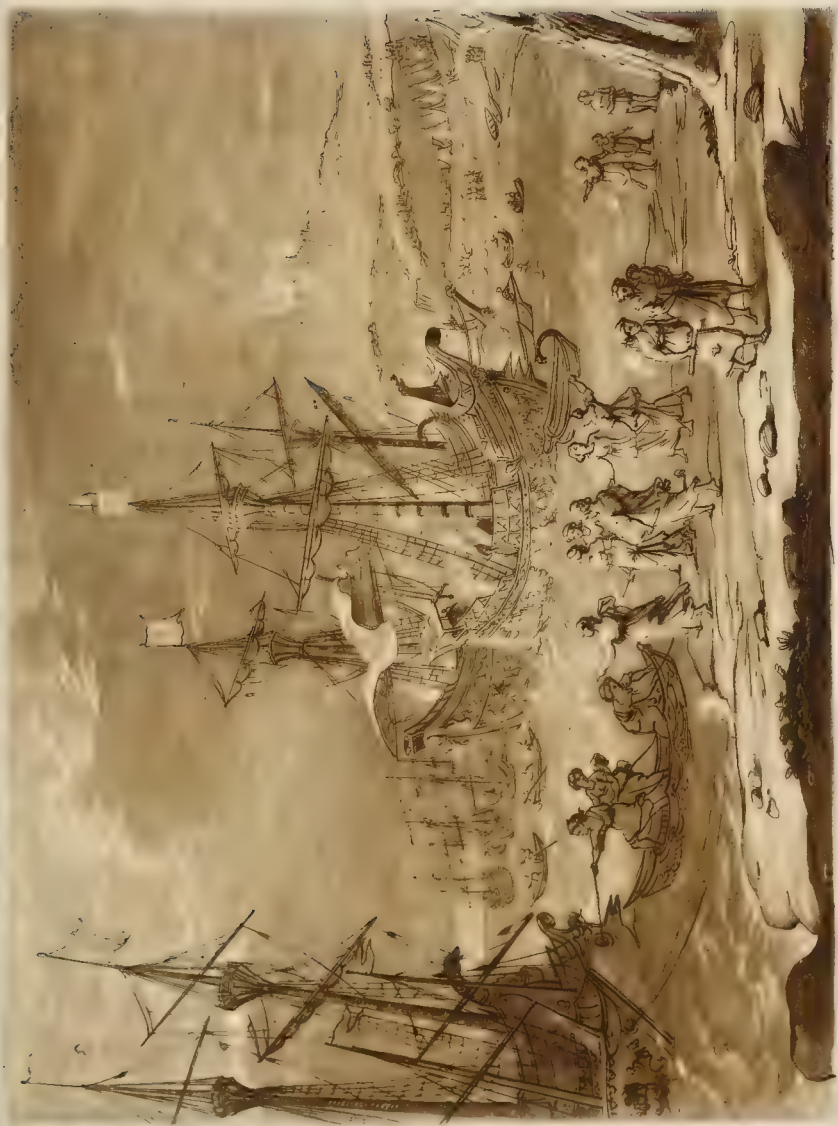


W. C. C. C. C.

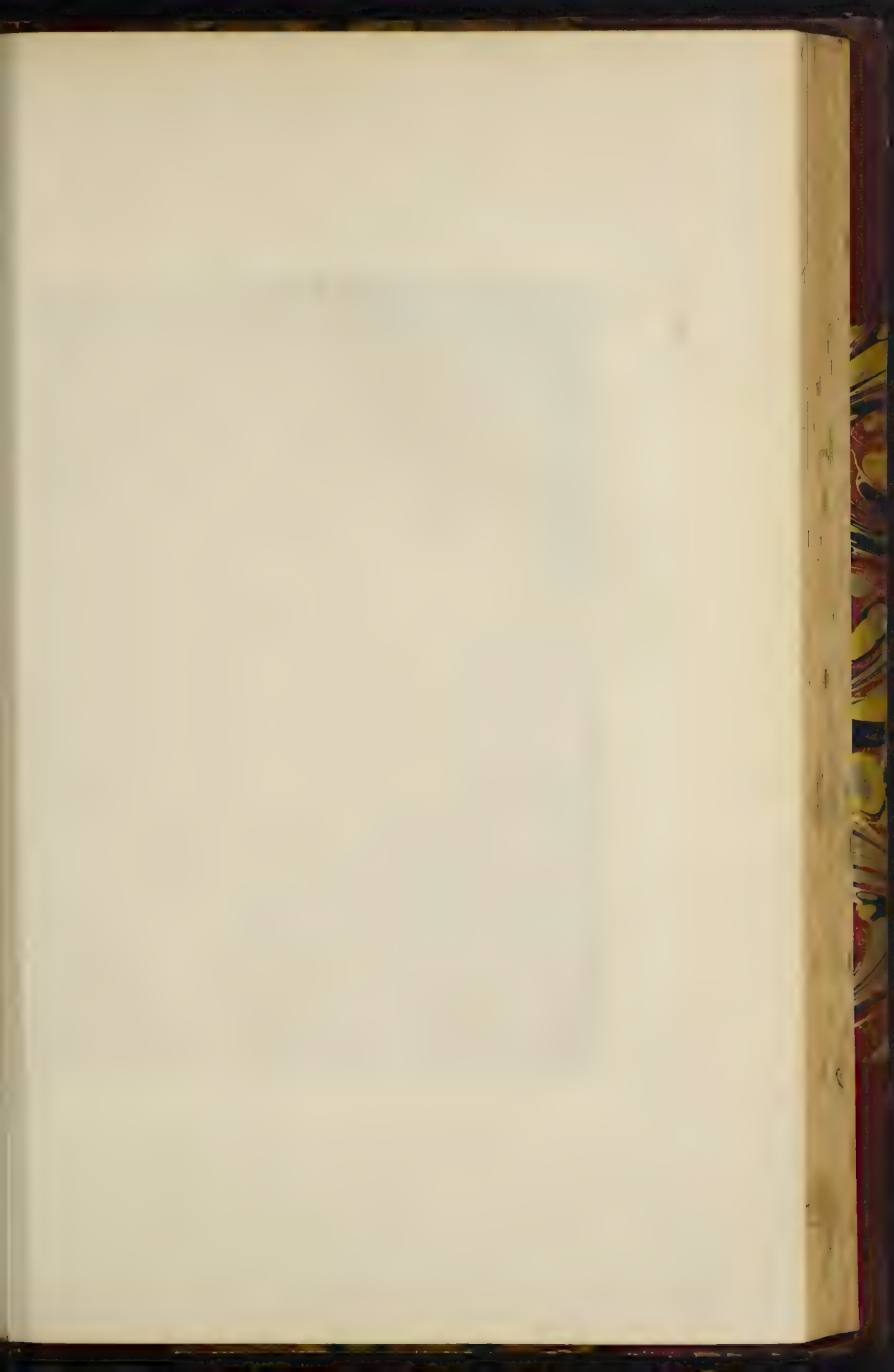
View of the Temple of the Sun, in the City of Lima, Peru.

Engraved by W. C. C. C.





From the 1790-92 100 preserved in the collection of the Duke of Devonshire
 second Vol. 1792 100 in the Bay left exposed in the open

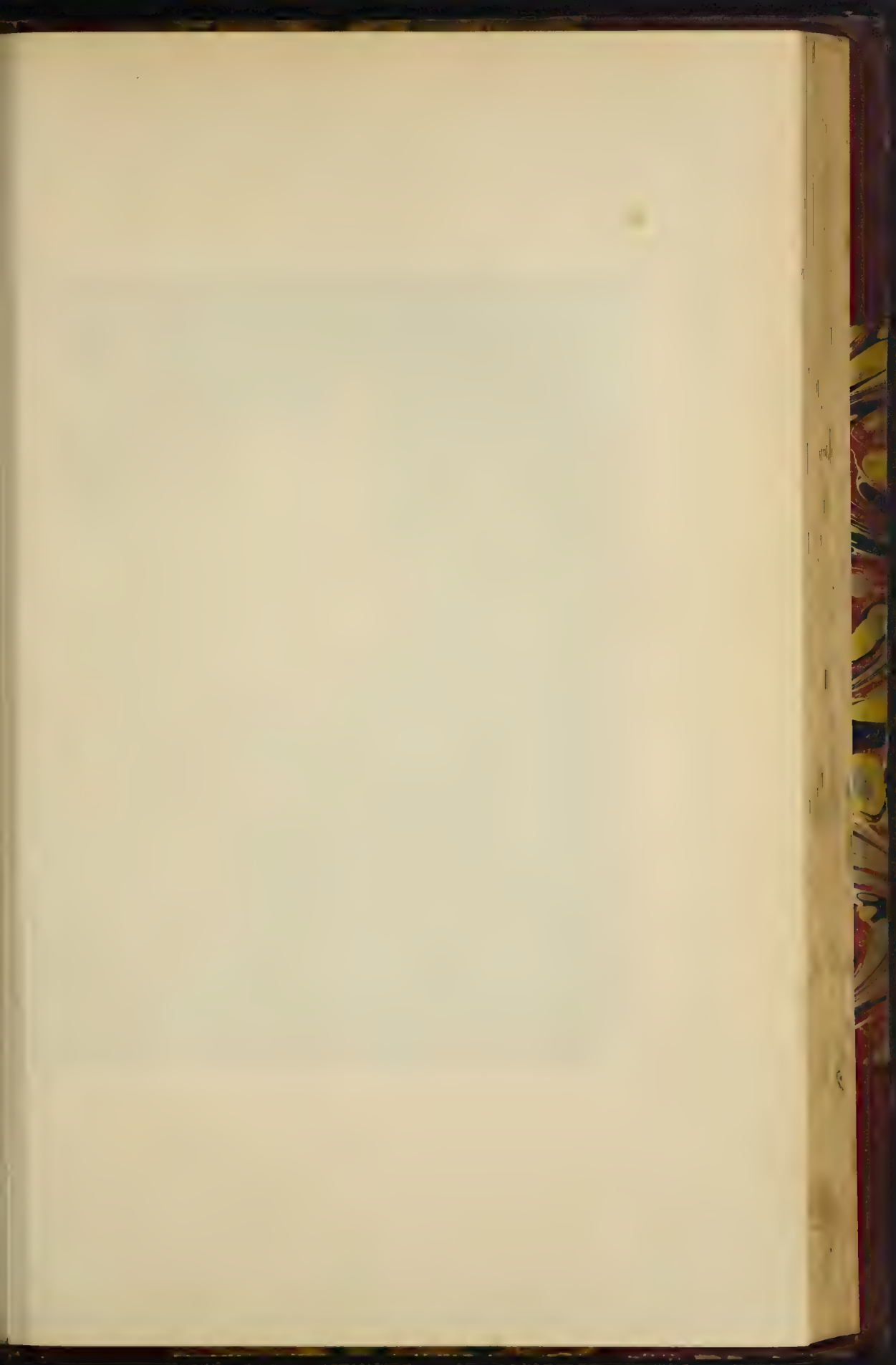




H. indurata.

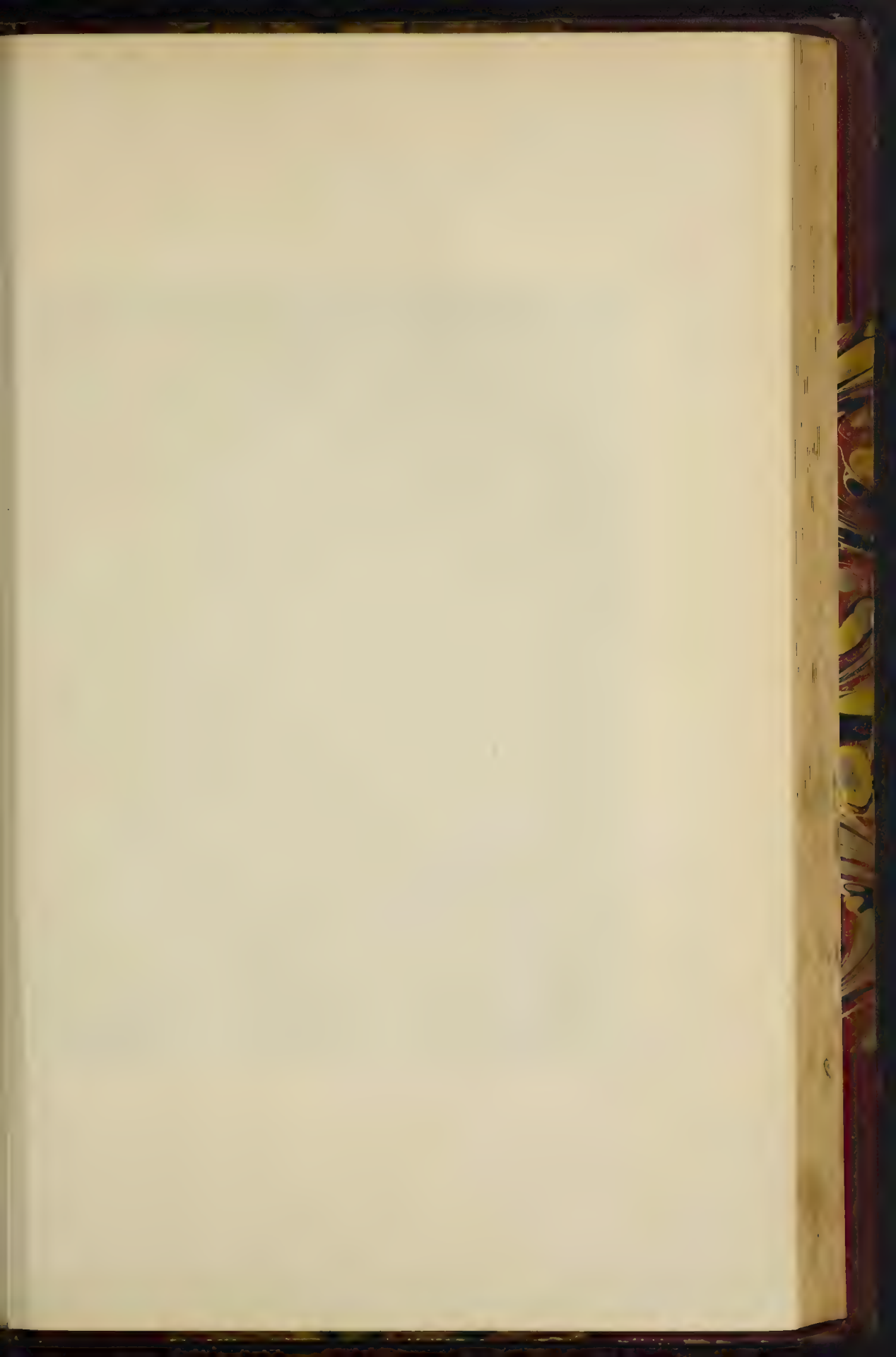
P. deltoidea Vie. ^{red.} 1827, *Atlas du P. de l'Amérique du Nord*

1. The first is the collection of the data.





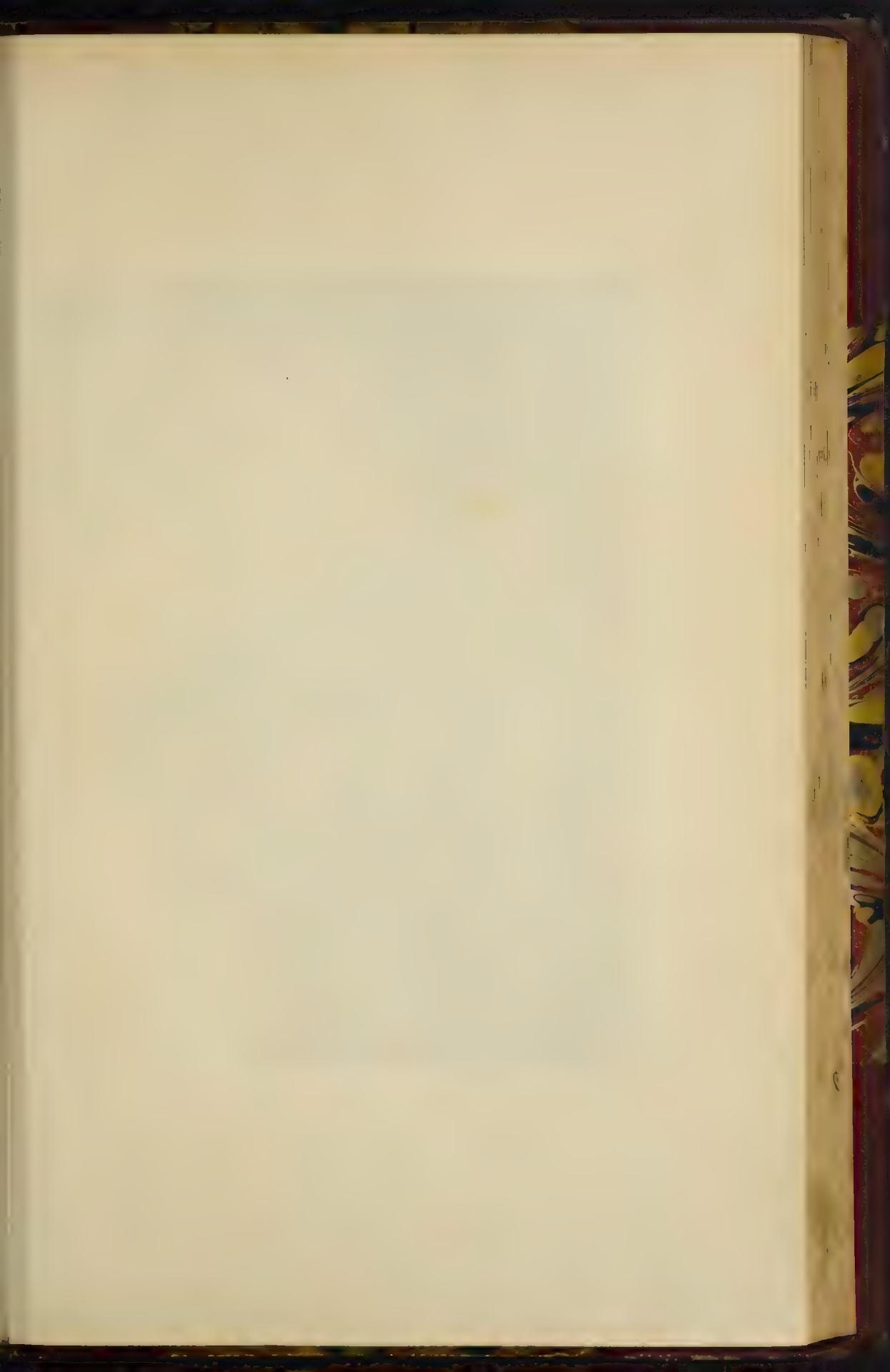
- View of the Temple of the Sun in the city of Lima, Peru.
 - View of the Temple of the Sun in the city of Lima, Peru.





— A. Cadogan post.

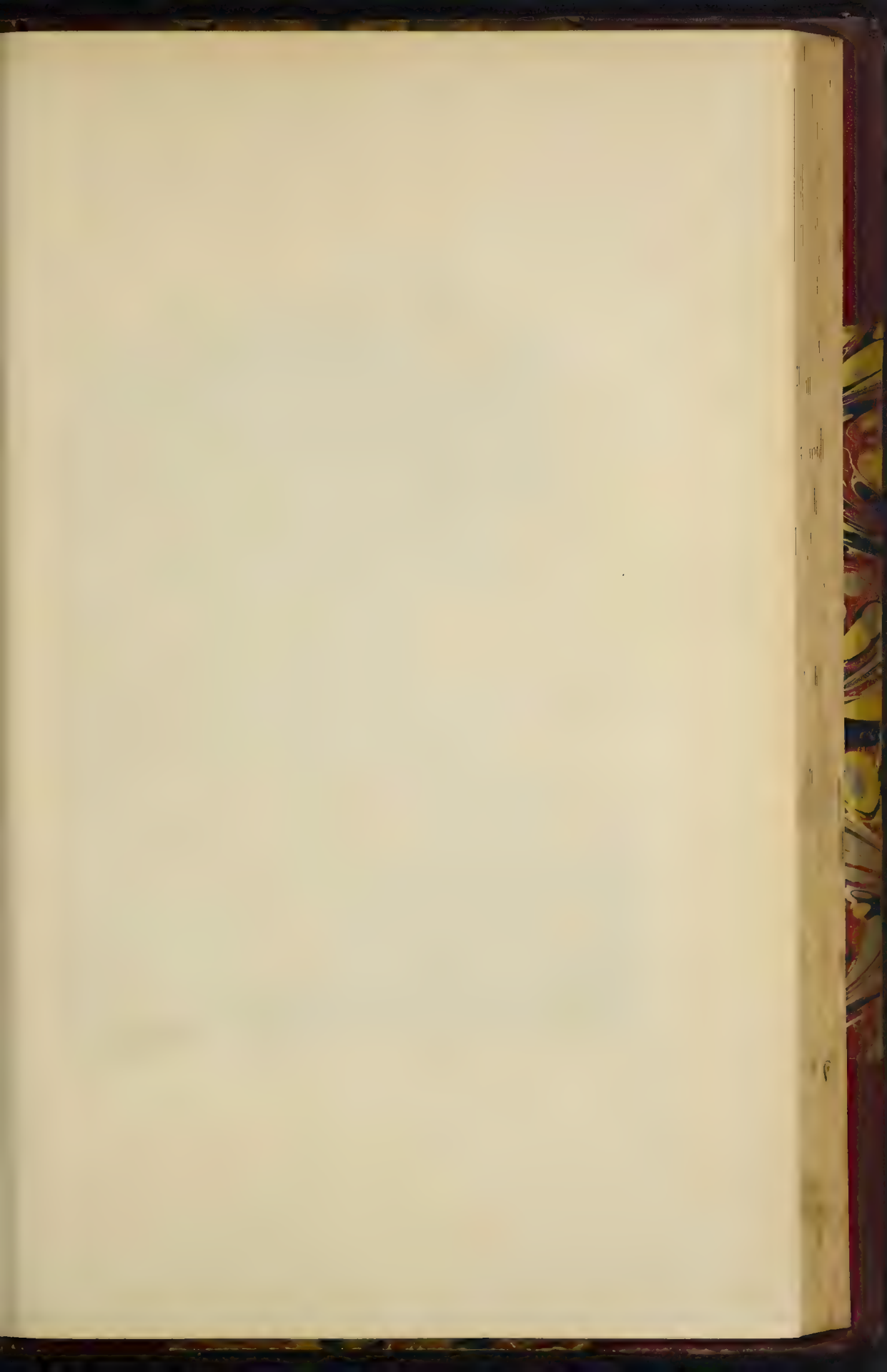
— *Richard West*, *London*, the *shell*, *impress* in the *gate* of *Greenwich*,
 from the *gate* of *Greenwich* in the *gate* of *Greenwich*.





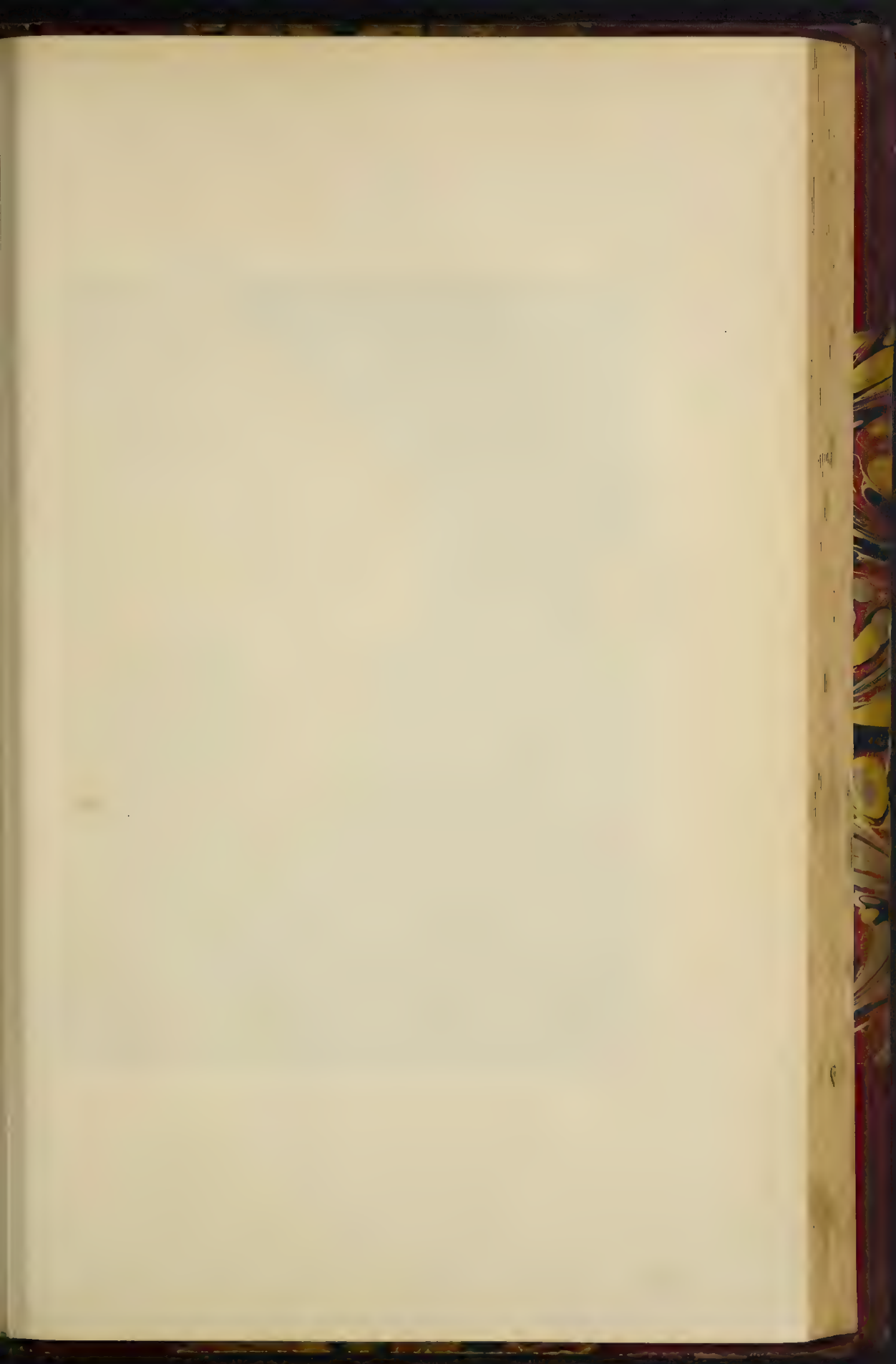
R. Cookson fecit

— Engraved by R. Cookson, from the original in the possession of the Duke of Devonshire.





From a drawing by Mr. G. Kneller. Engraved by W. Verelst.





London, 1794. A View of the City of London, as it appeared in 1794, from the Tower of London.

— 4. London, 1794.

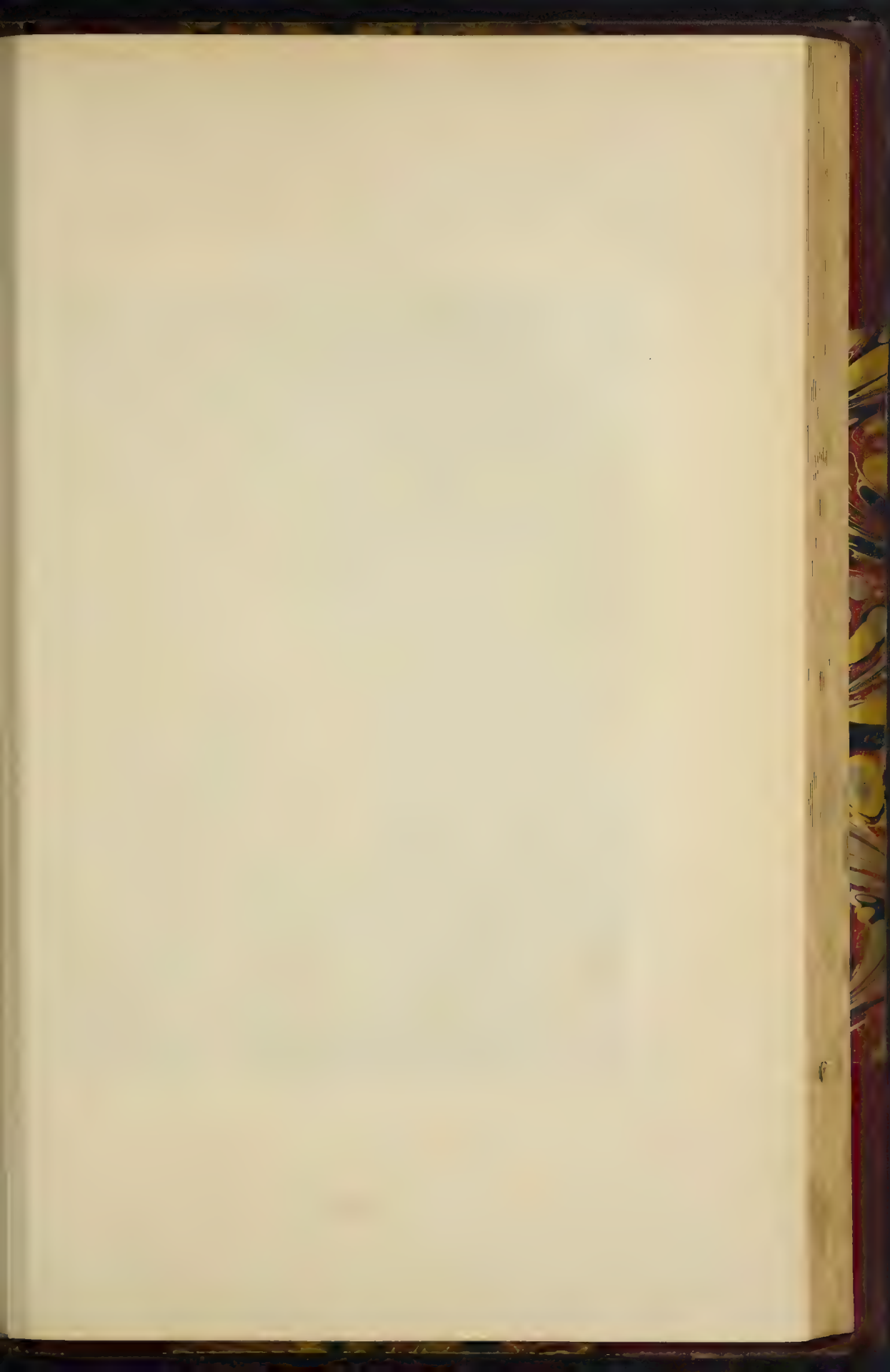




A Indian fair.

— Richard W. 1847, by the Rev. Dr. Rogers, in the collection of the Lake of Geneva.

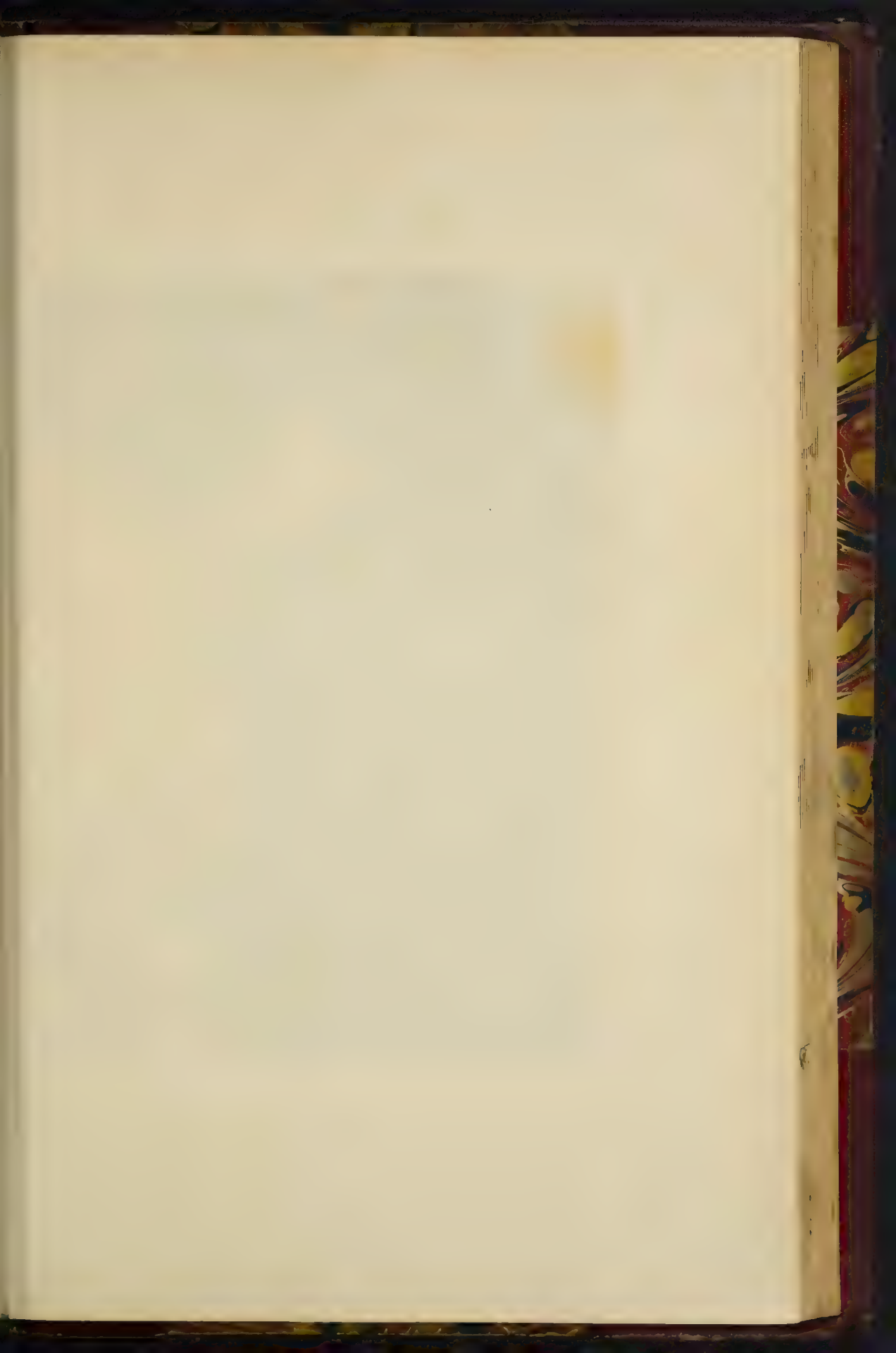
— from the collection of the Lake of Geneva.



[illegible]



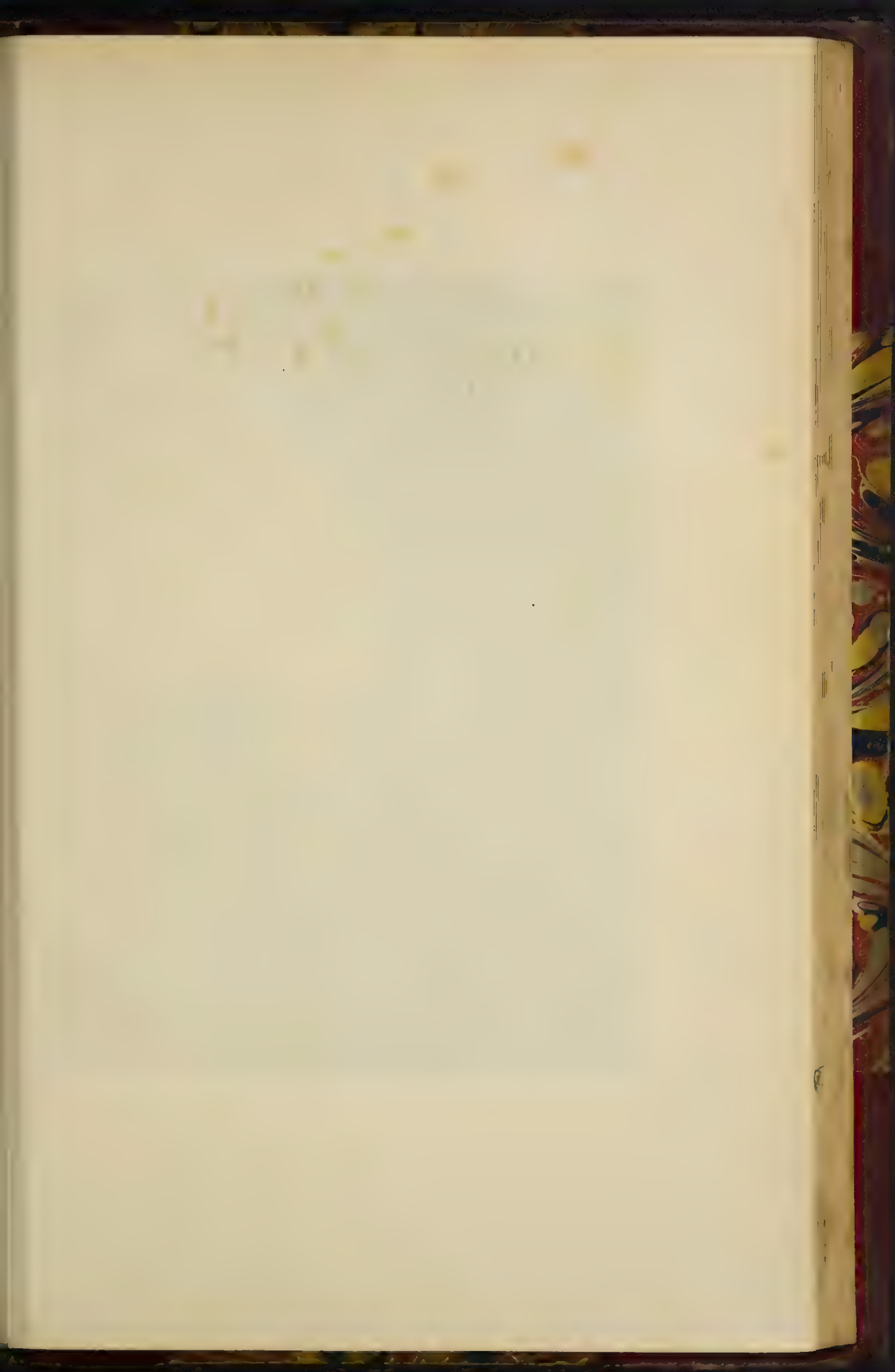
[illegible]





From the Original Engraving on the Collection of the Duke of Devonshire

1800

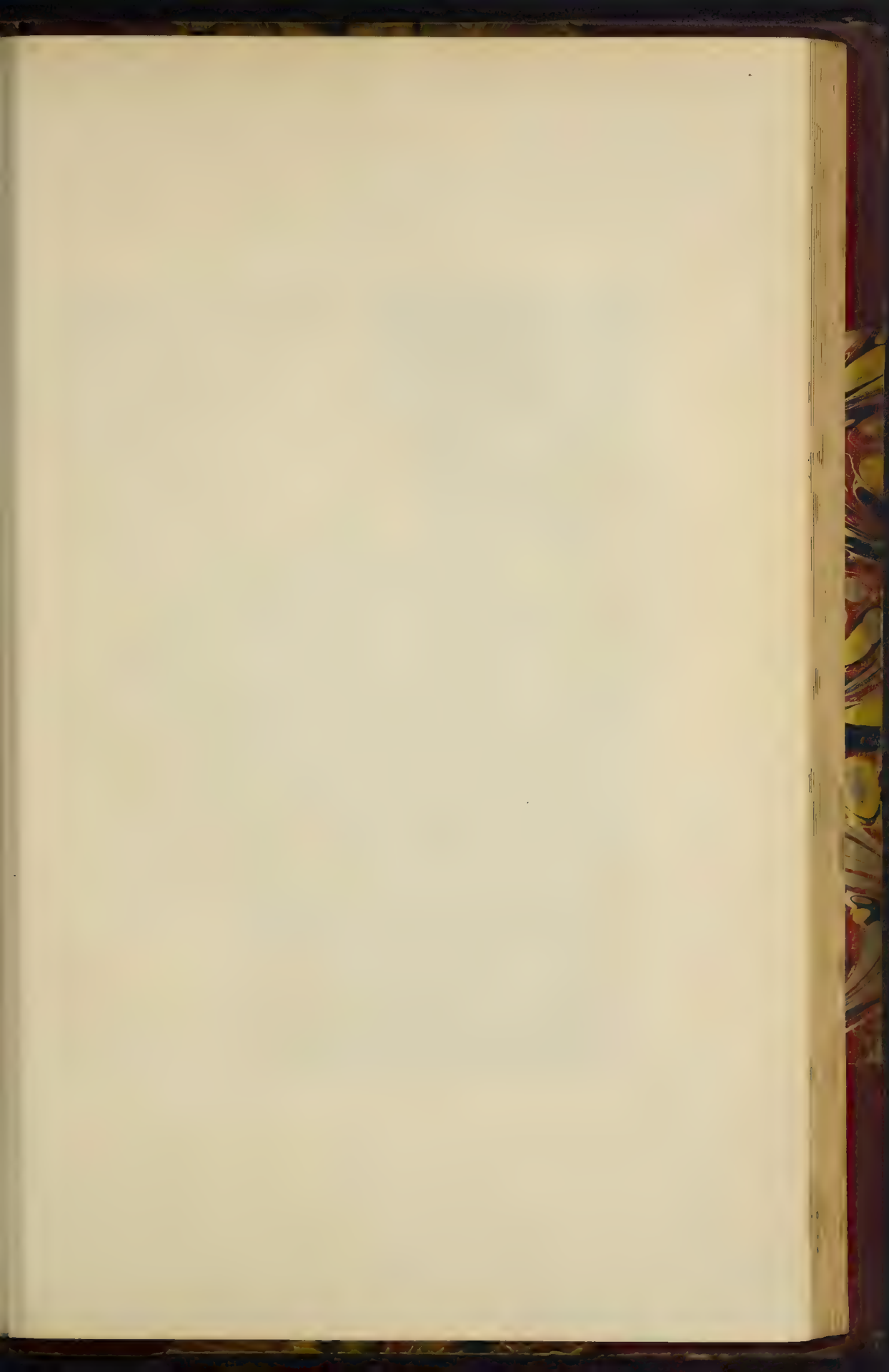




A. Wilson fecit

Engraved after a drawing by the artist

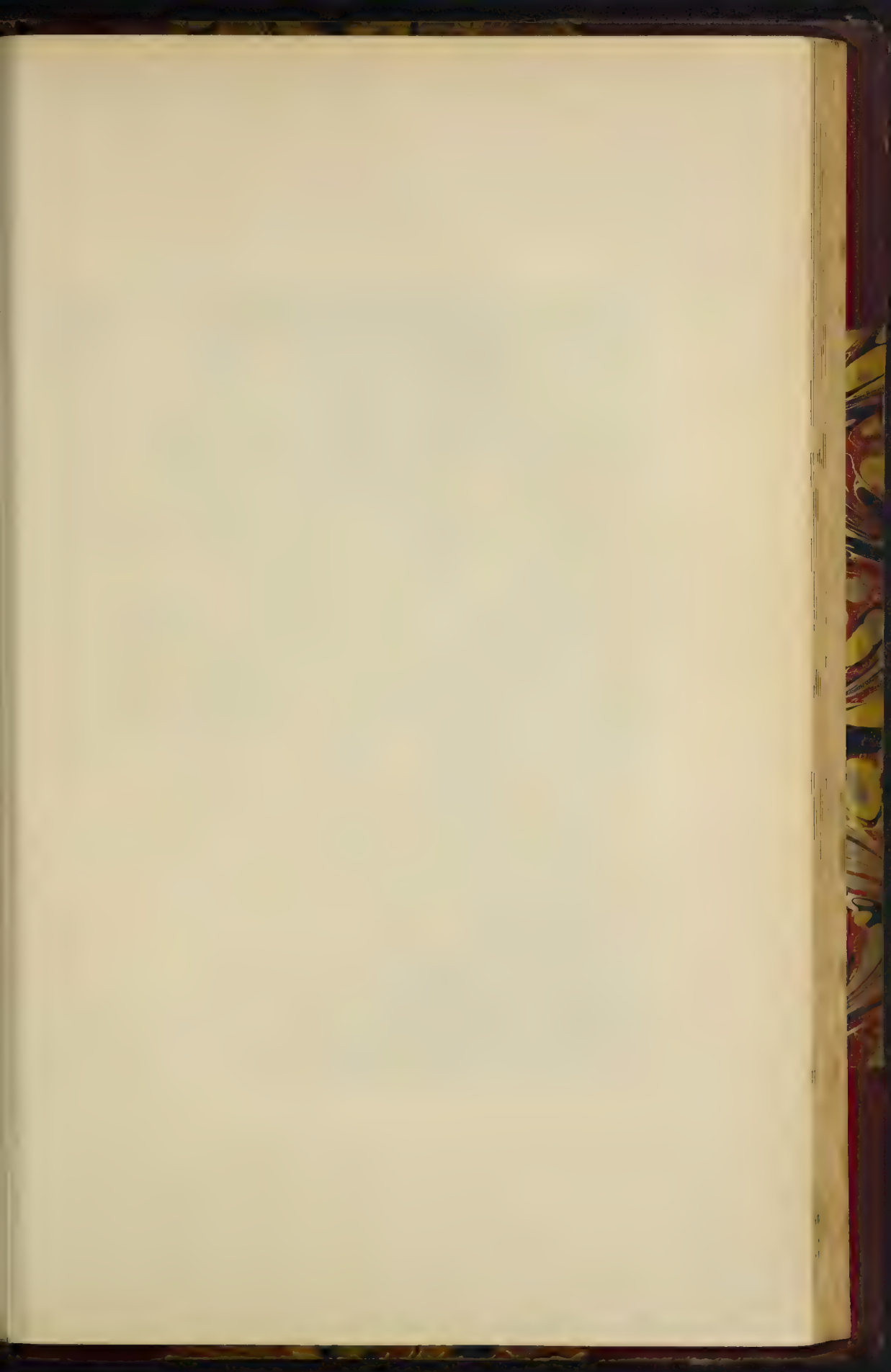
View of the City of Jerusalem, as it appears in the Collection of the Duke of Devonshire





J. W. Smith del.

From the Original Drawing in the Collection of the Duke of Devonshire.

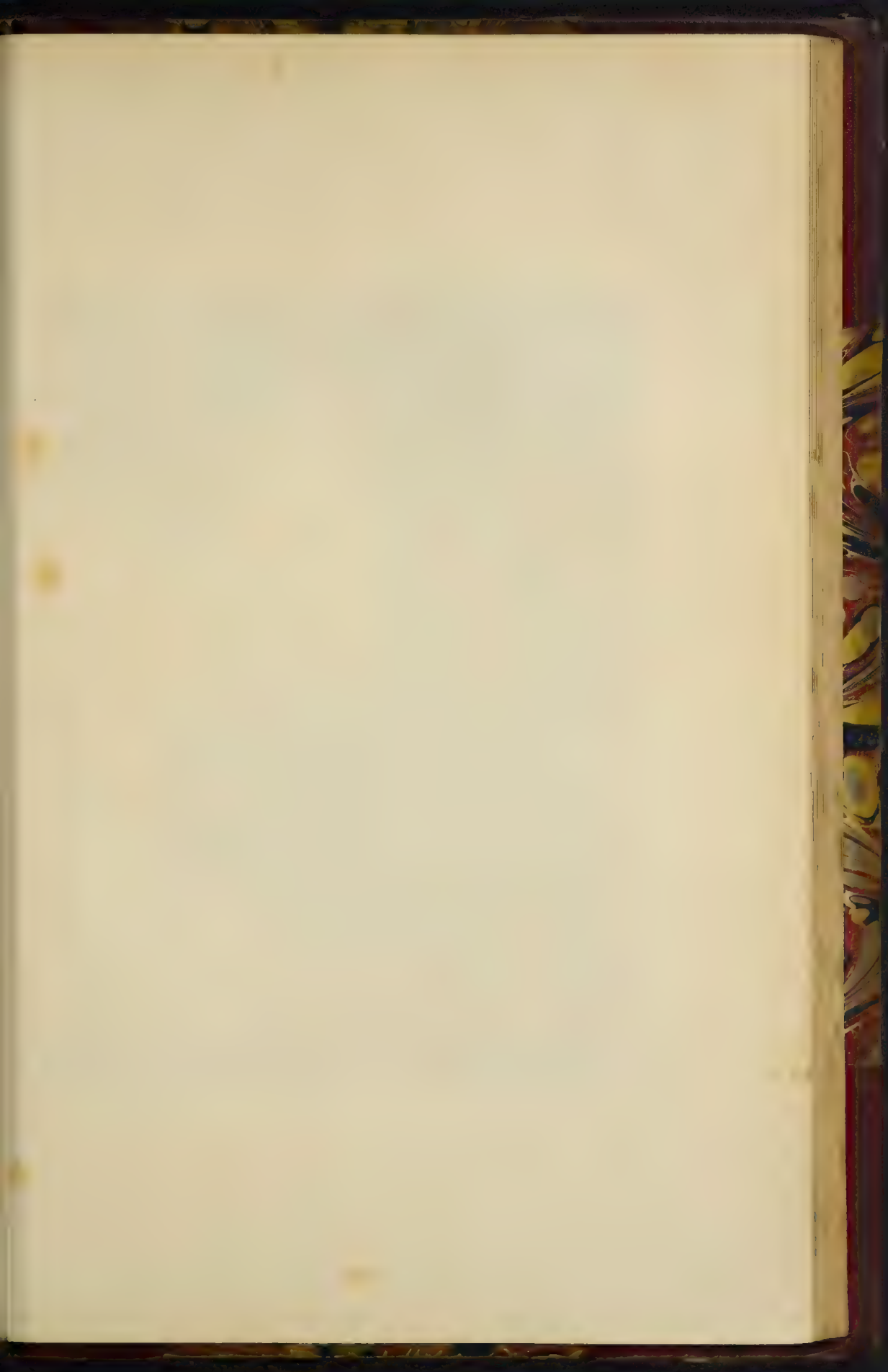




— 8 inches high

From the *Journal of the Voyage in the Collection of the United States*

at the end of the 18th century, when the United States were not yet a nation.

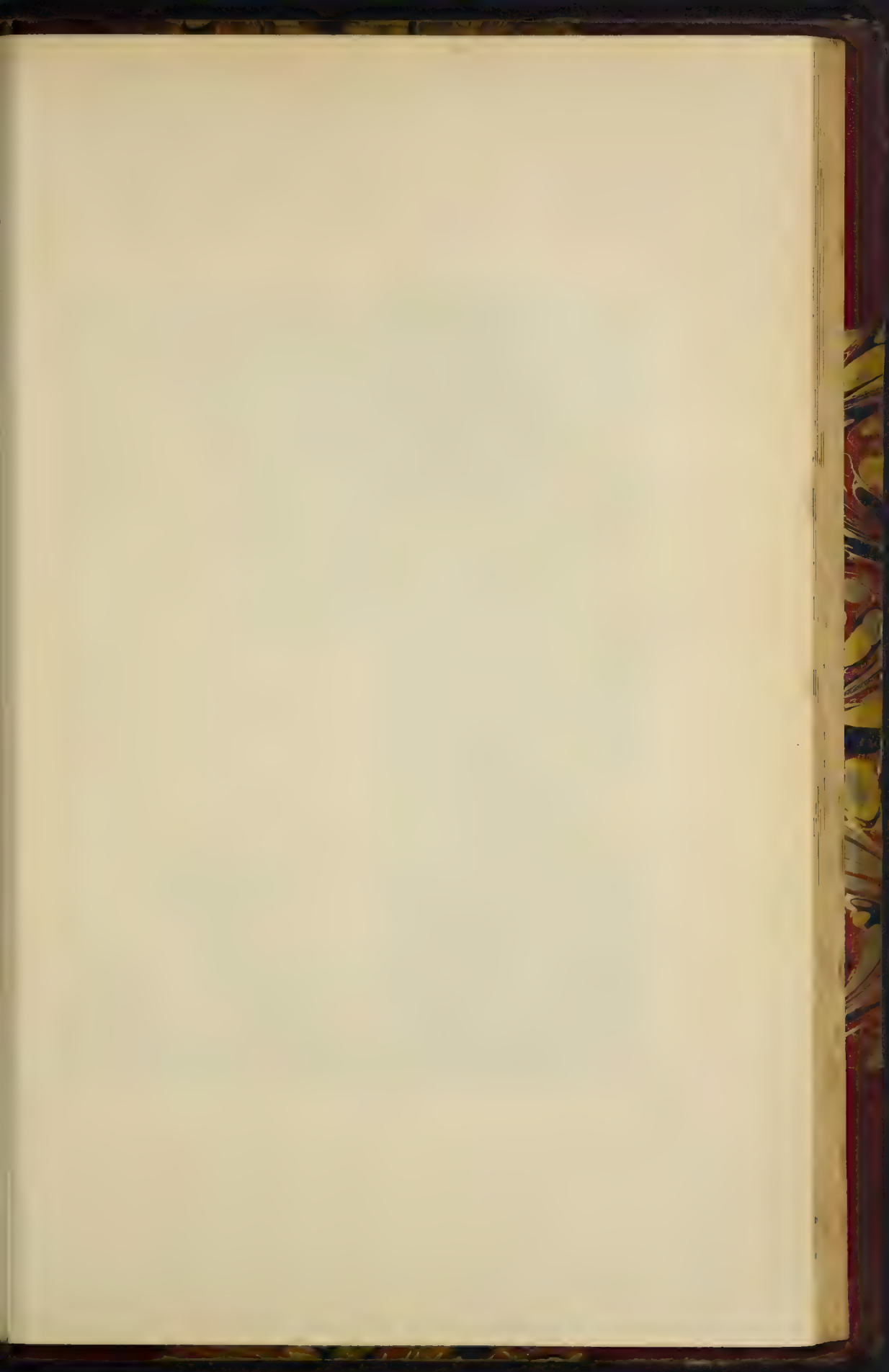




R. Stedman fecit

Engraved from a drawing by the late Mr. Stedman

From the Original in the Collection of the Duke of Devonshire.

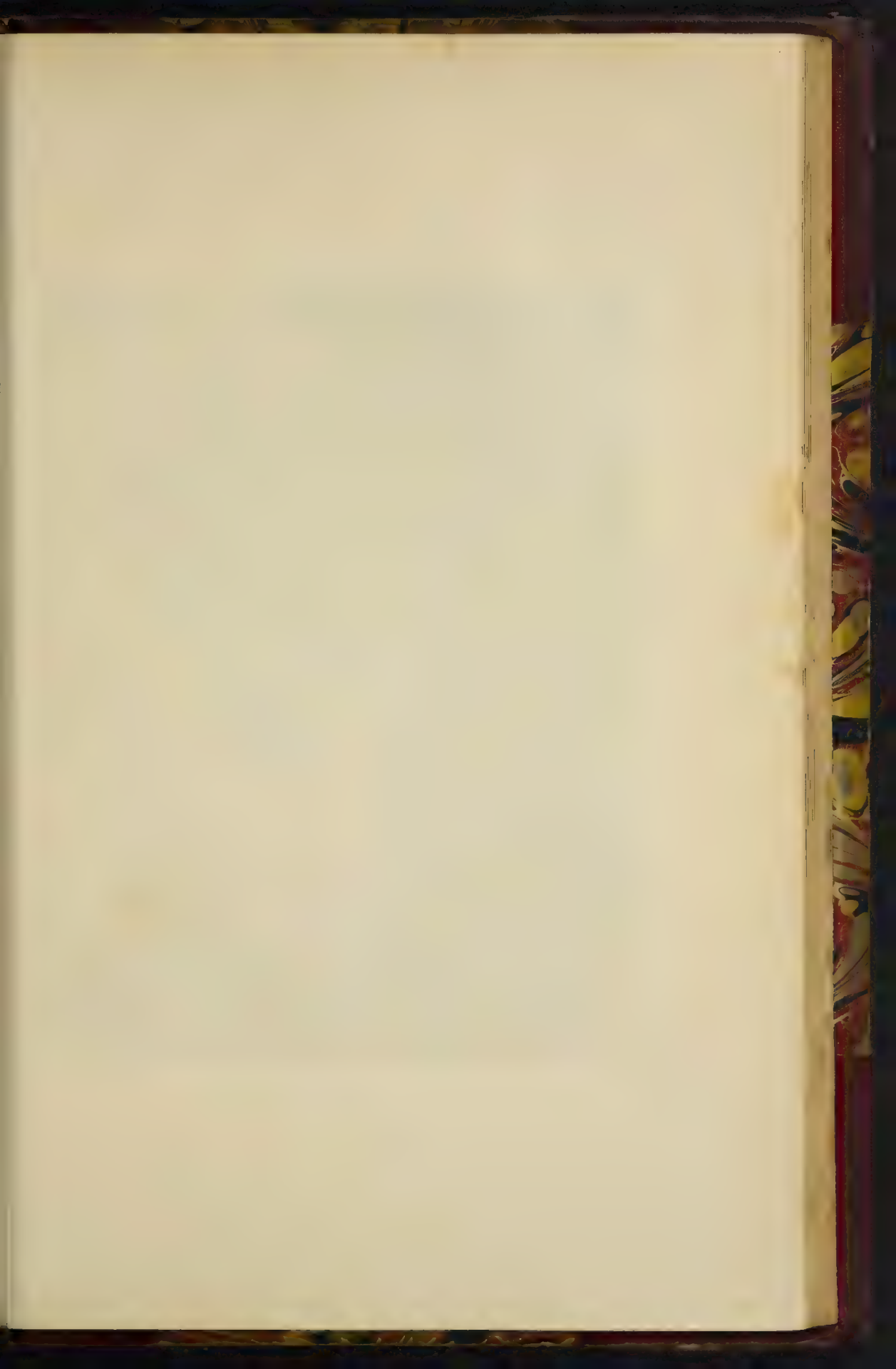




See sketch page

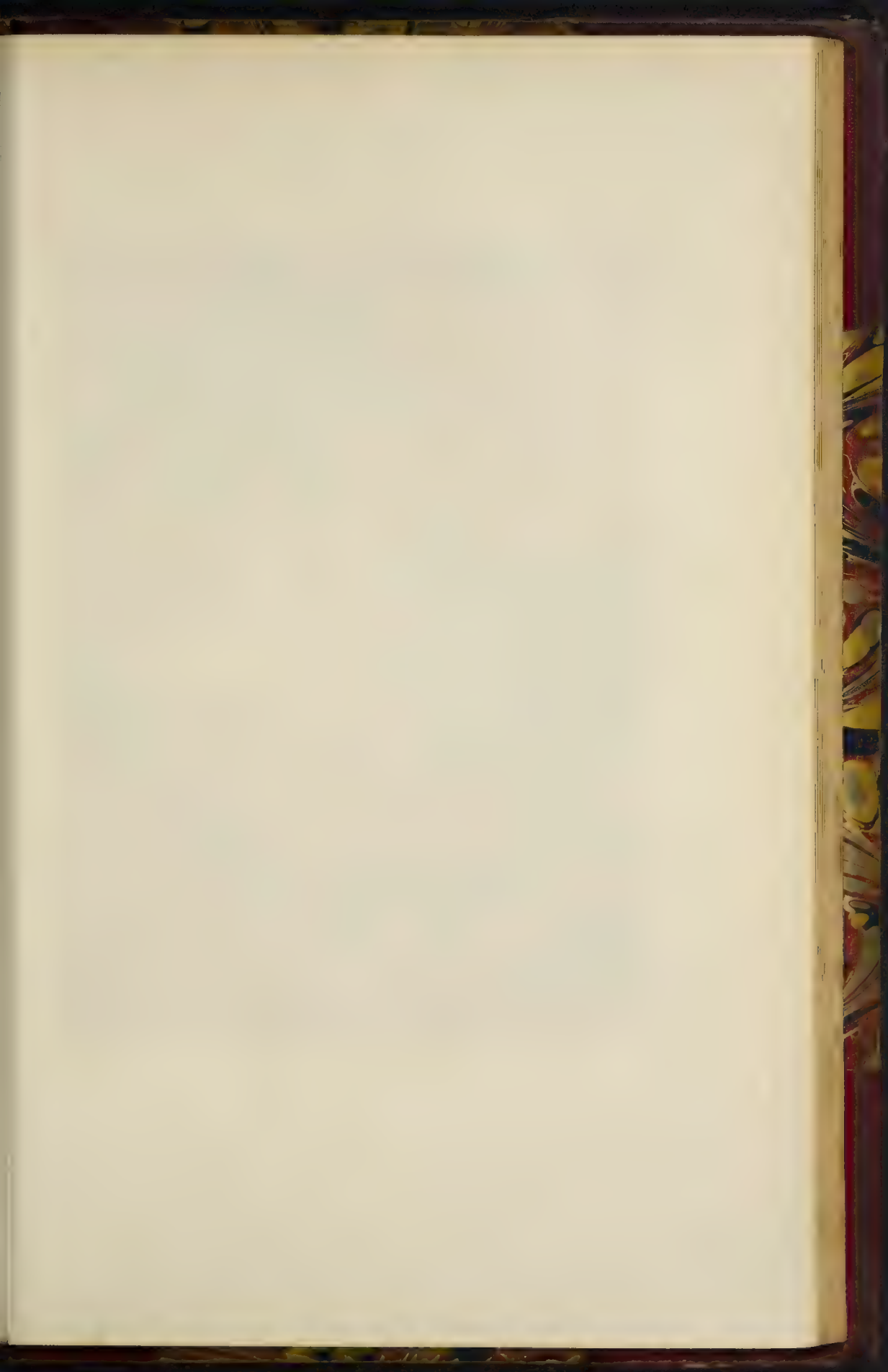
From the View of the Valley in the Collection of the Duke of Devonshire.

See sketch page





View of the *Capitol* - *Washington* in the Collection of the *Library of Congress*.
 A view of the *Capitol* - *Washington* in the Collection of the *Library of Congress*.





View from the Camp at the entrance of the Lake, Ceylon.

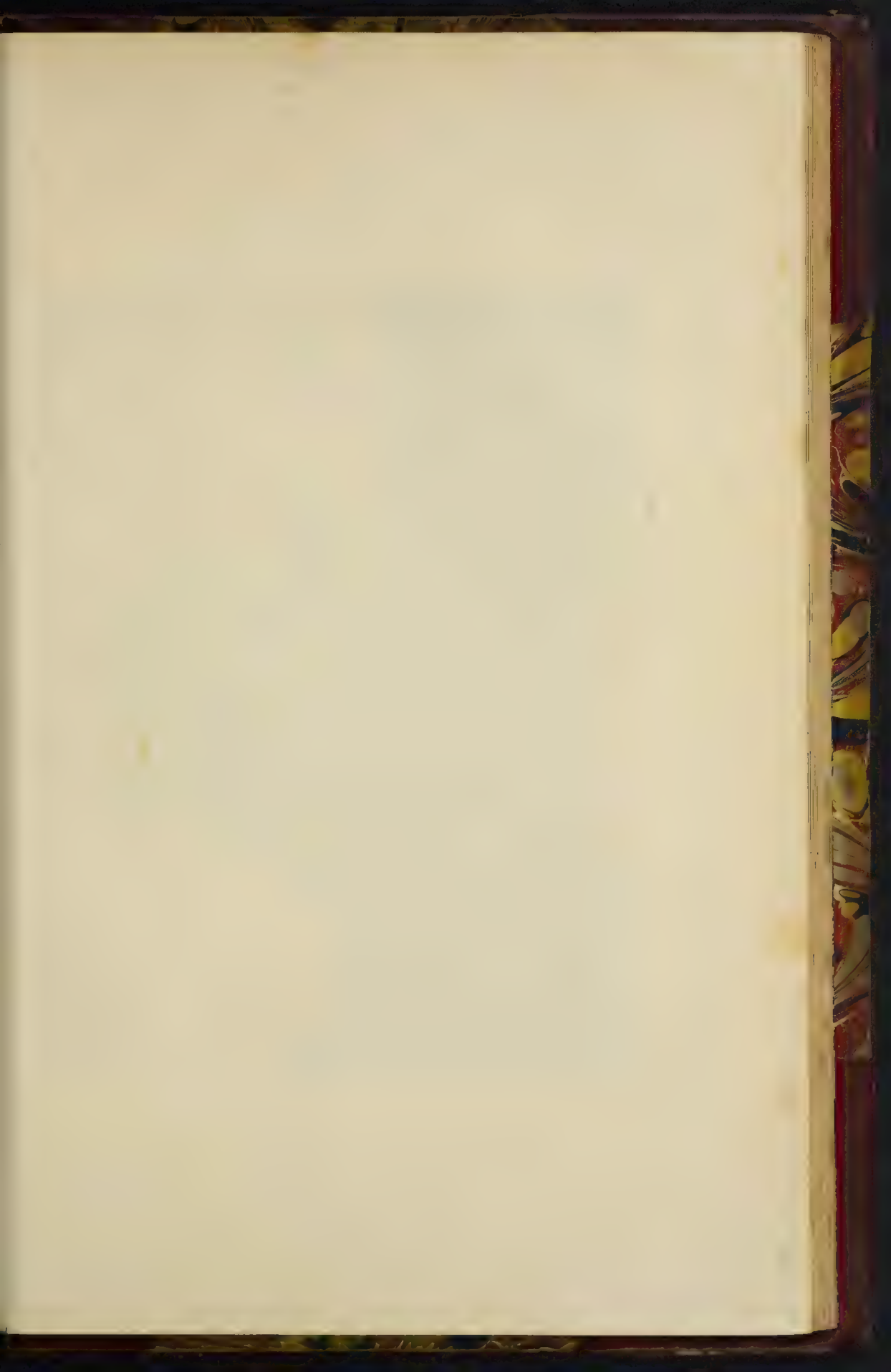




1840

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1840





8. each in pair

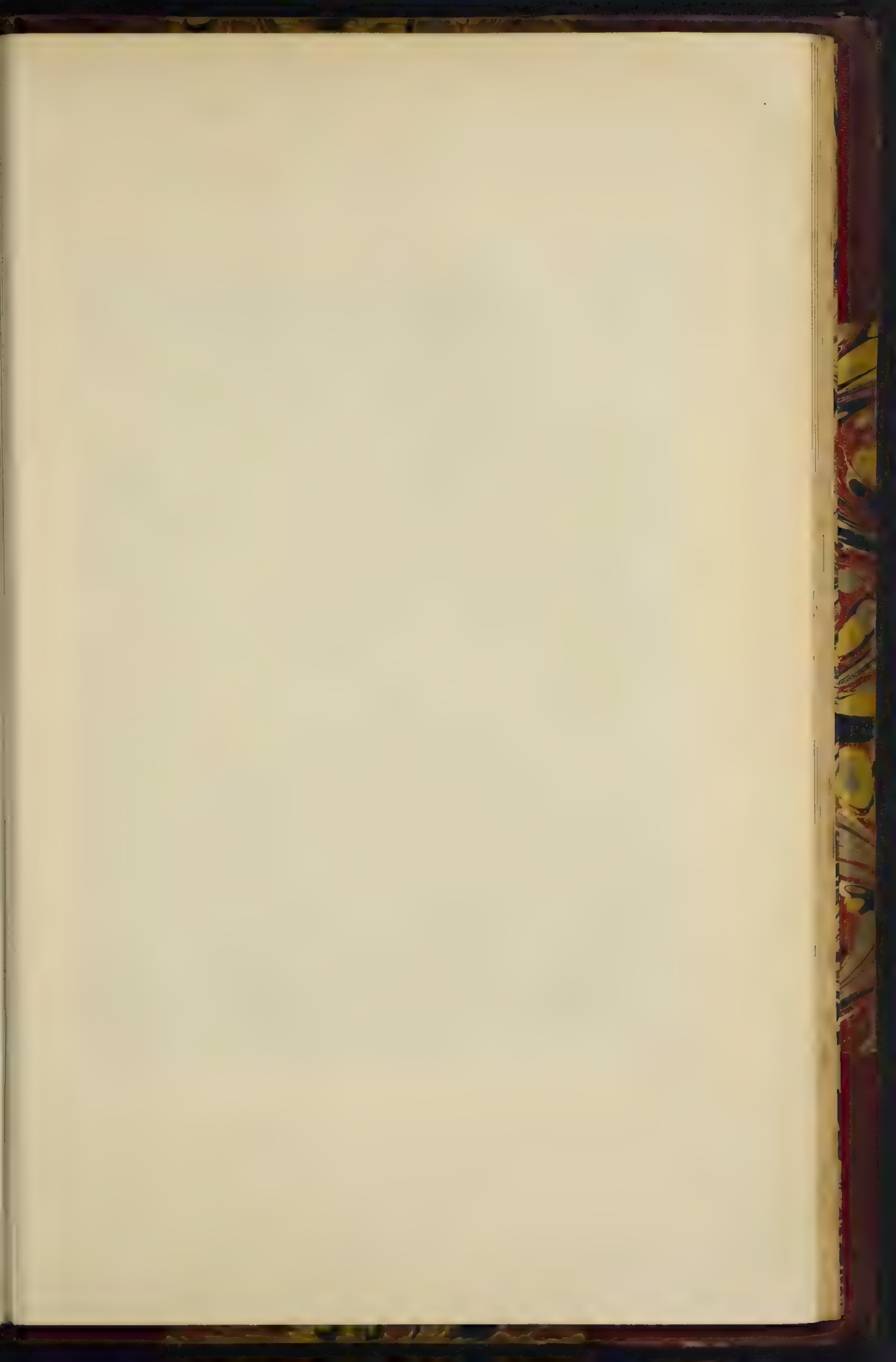
— Richard Henry, Esq. at the residence of the Hon. the Secretary of the Admiralty, Greenwich.





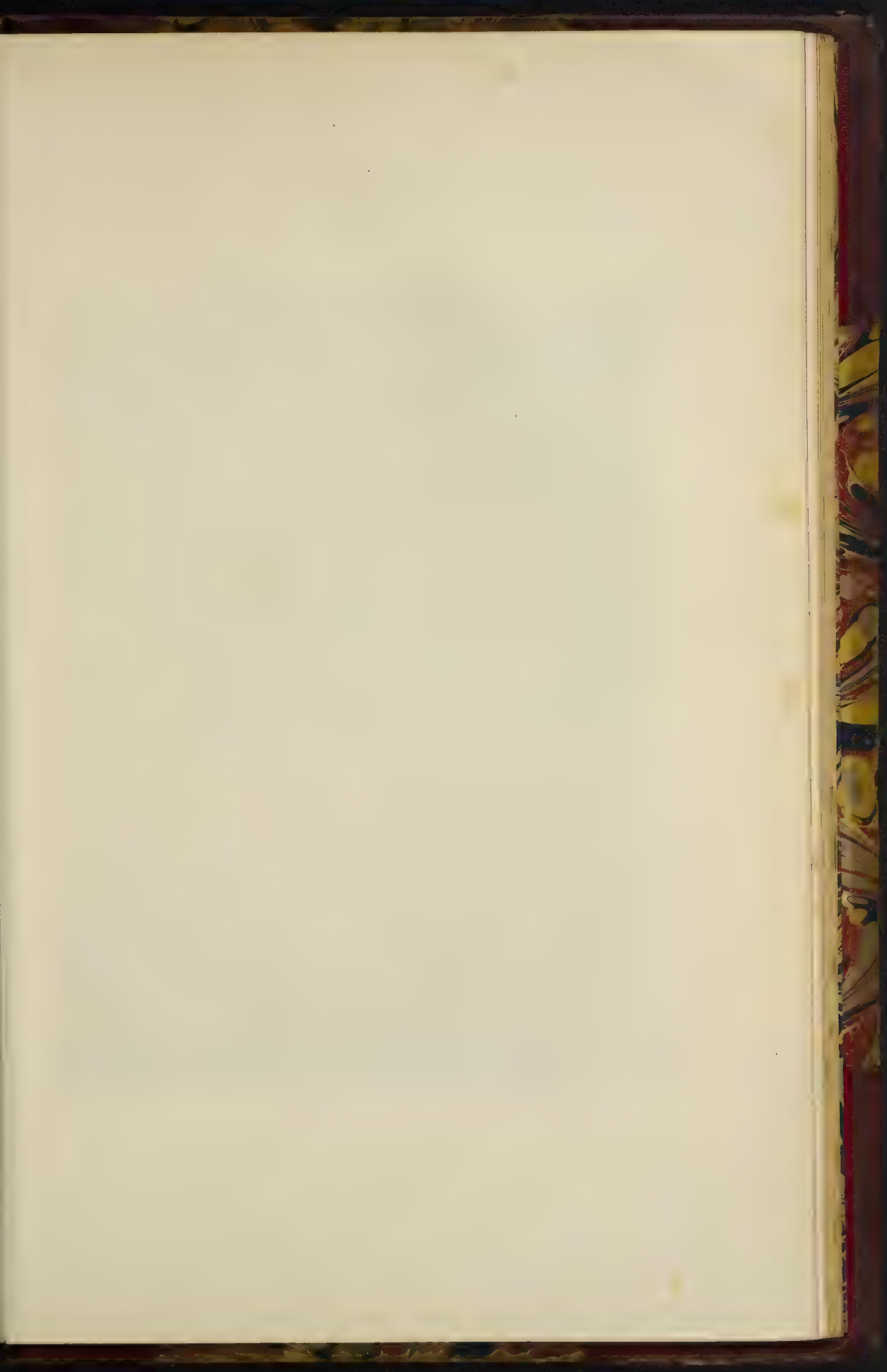
— R. Jackson pin.

— From the Copper Plate, presented to the Collection of the Cabinet of Engraving.





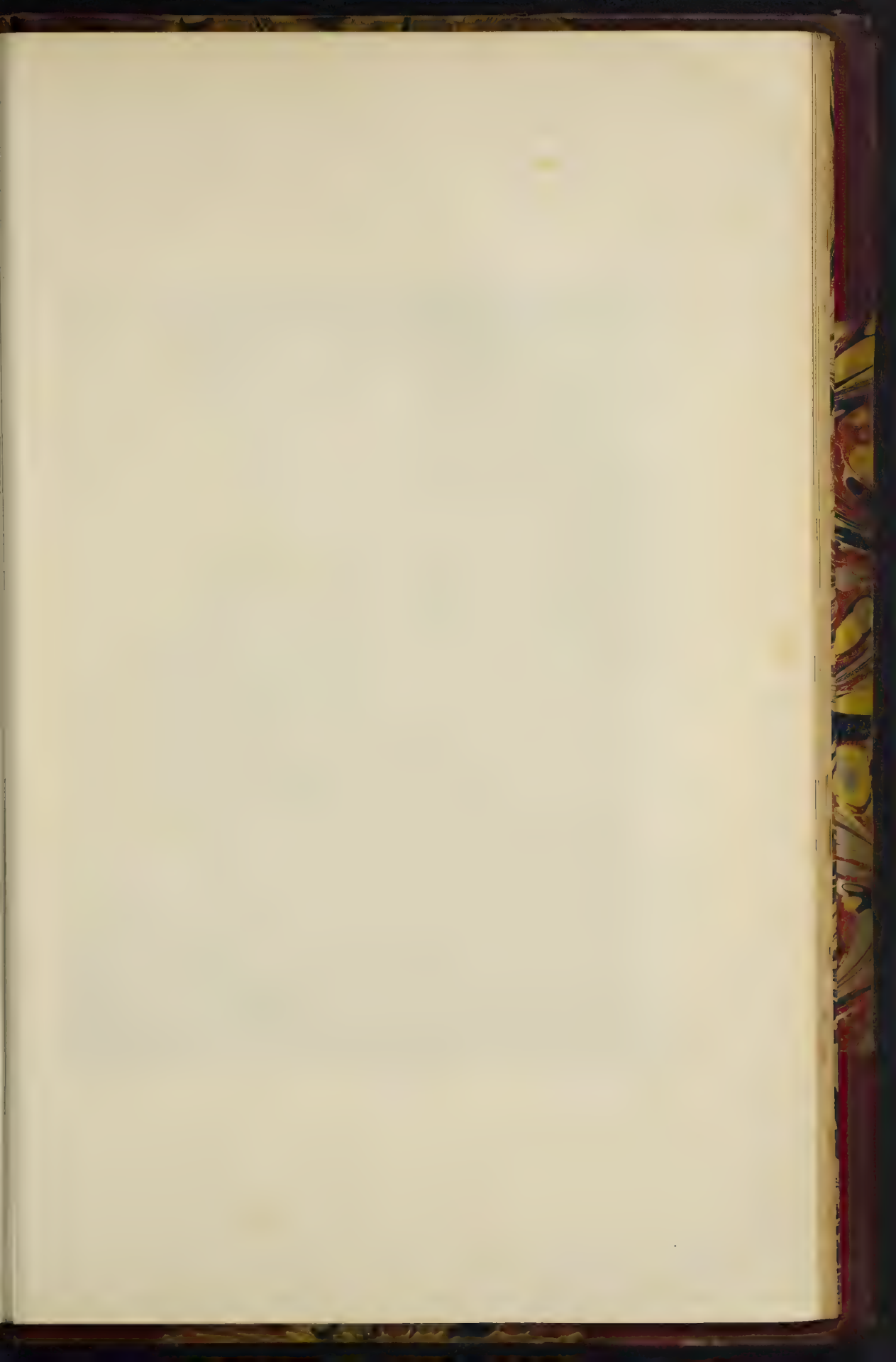
THE RIVER OF THE CITY OF LONDON
FROM THE TOWER OF LONDON TO THE SEAS





— R. van der Pyl

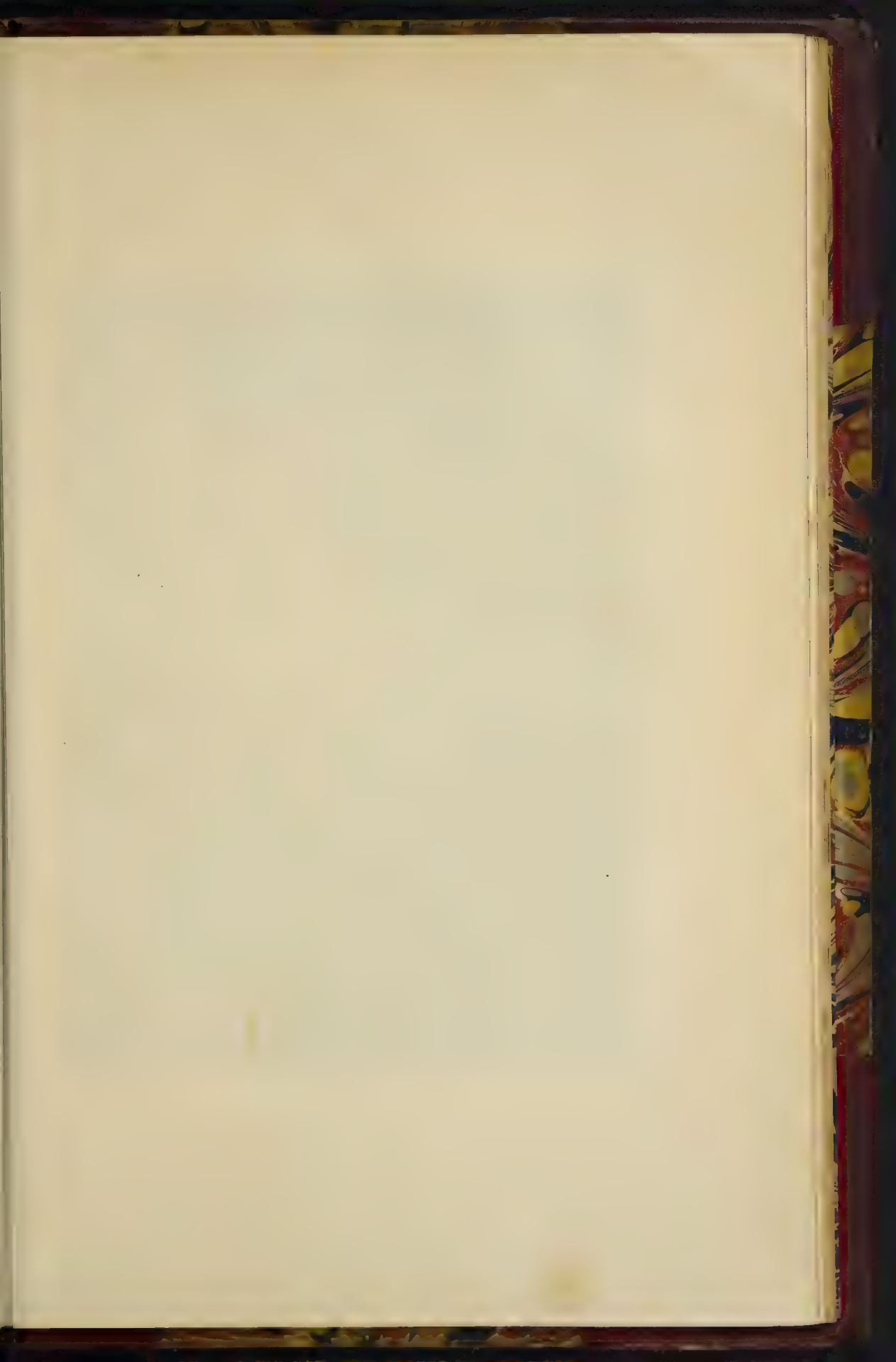
— *Belvedere, April 1855, and has been with numerous other people*
From the engraving in the collection of the Duke of Devonshire





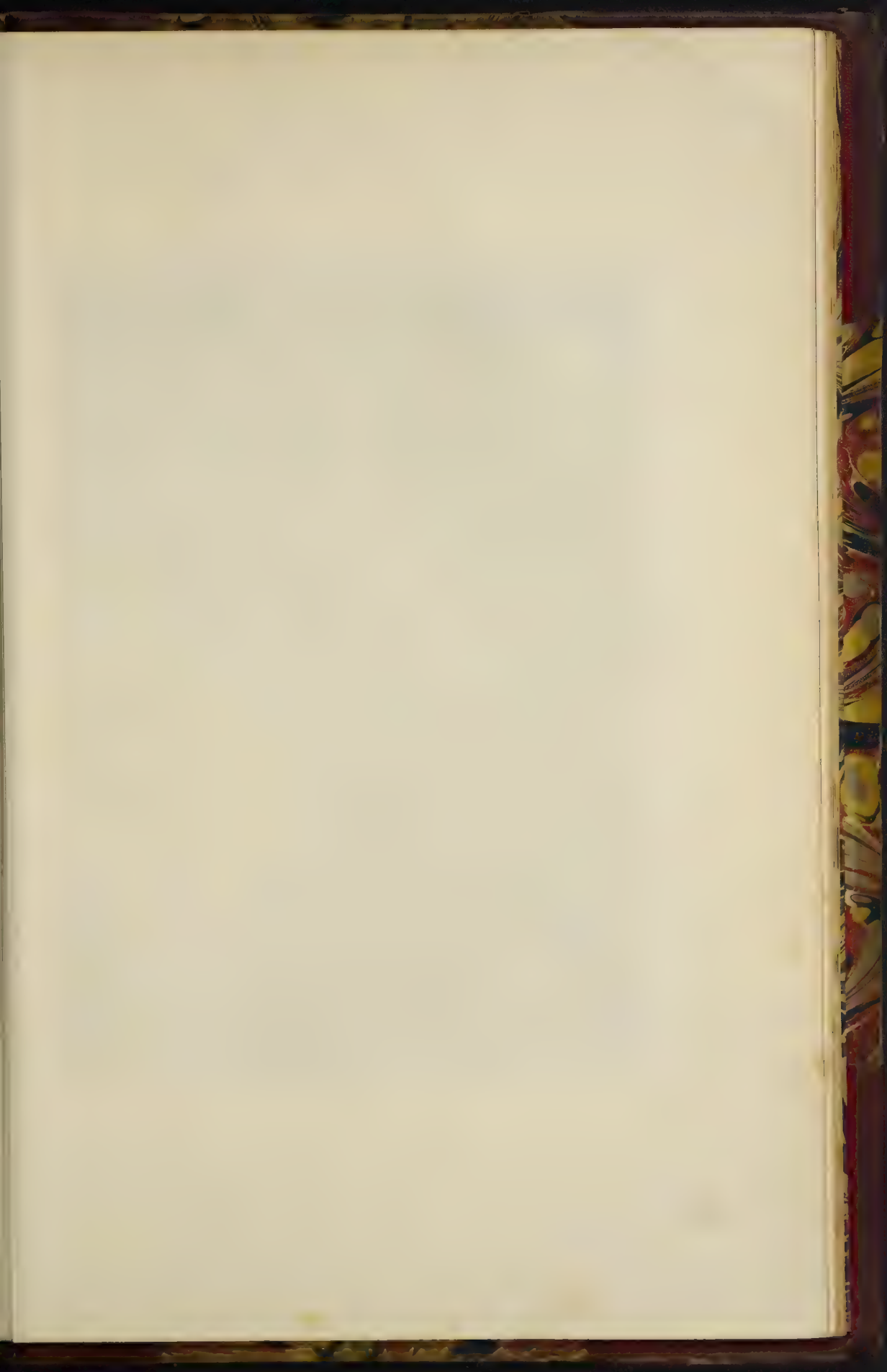
— A. Sadler fecit.

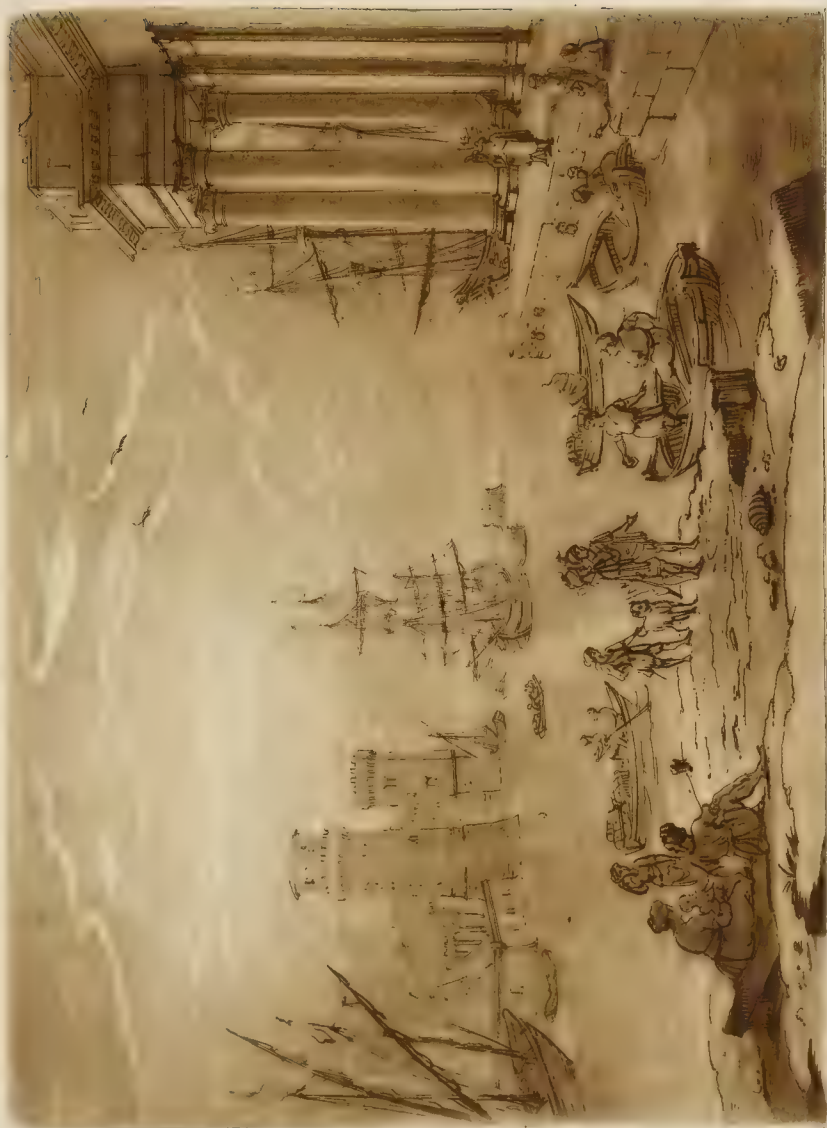
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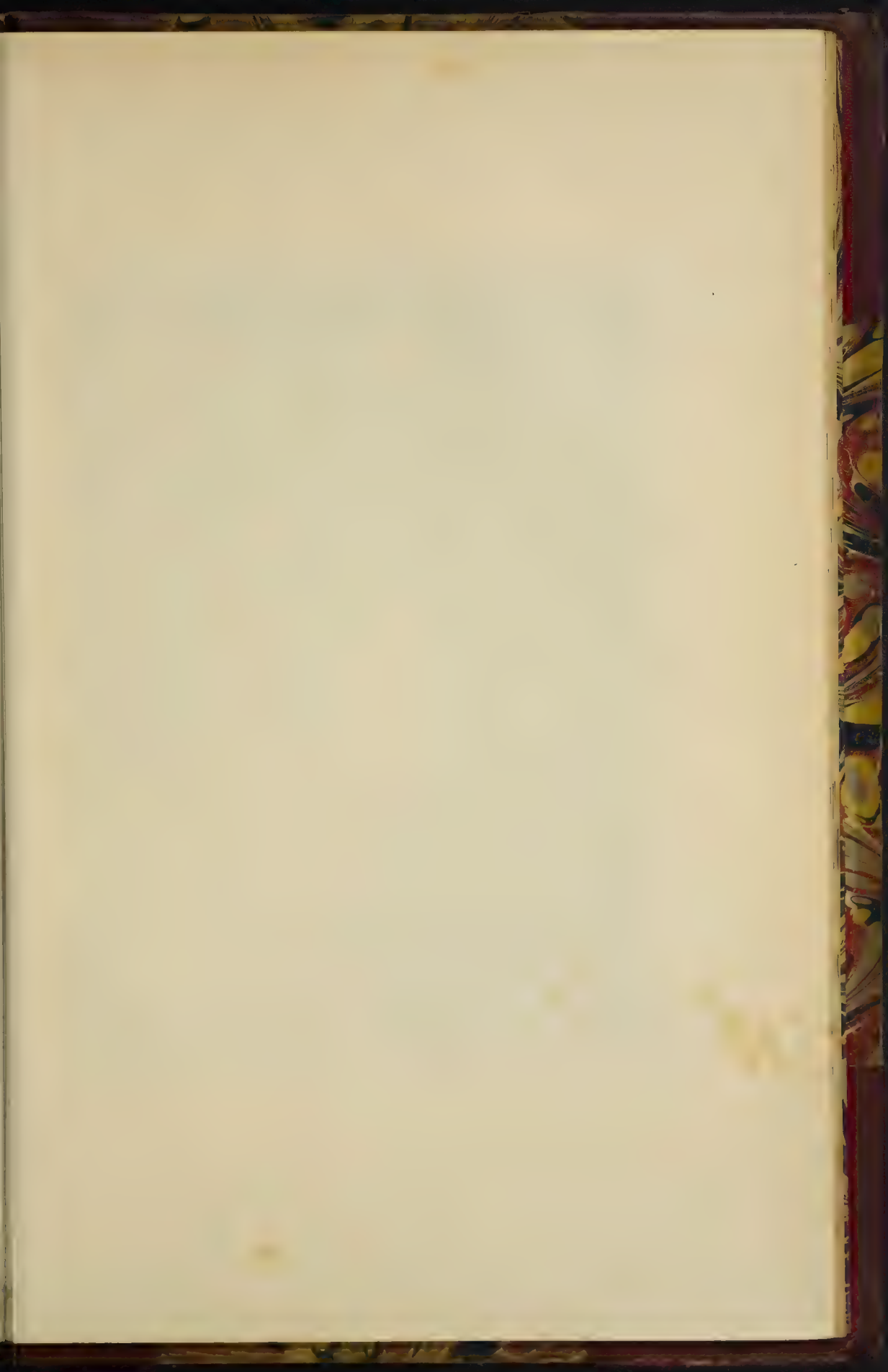


From the 1794-1795 Collection of the Duke of Devonshire
 - General Sir. F. B. Mordaunt, Bart. & Co. London



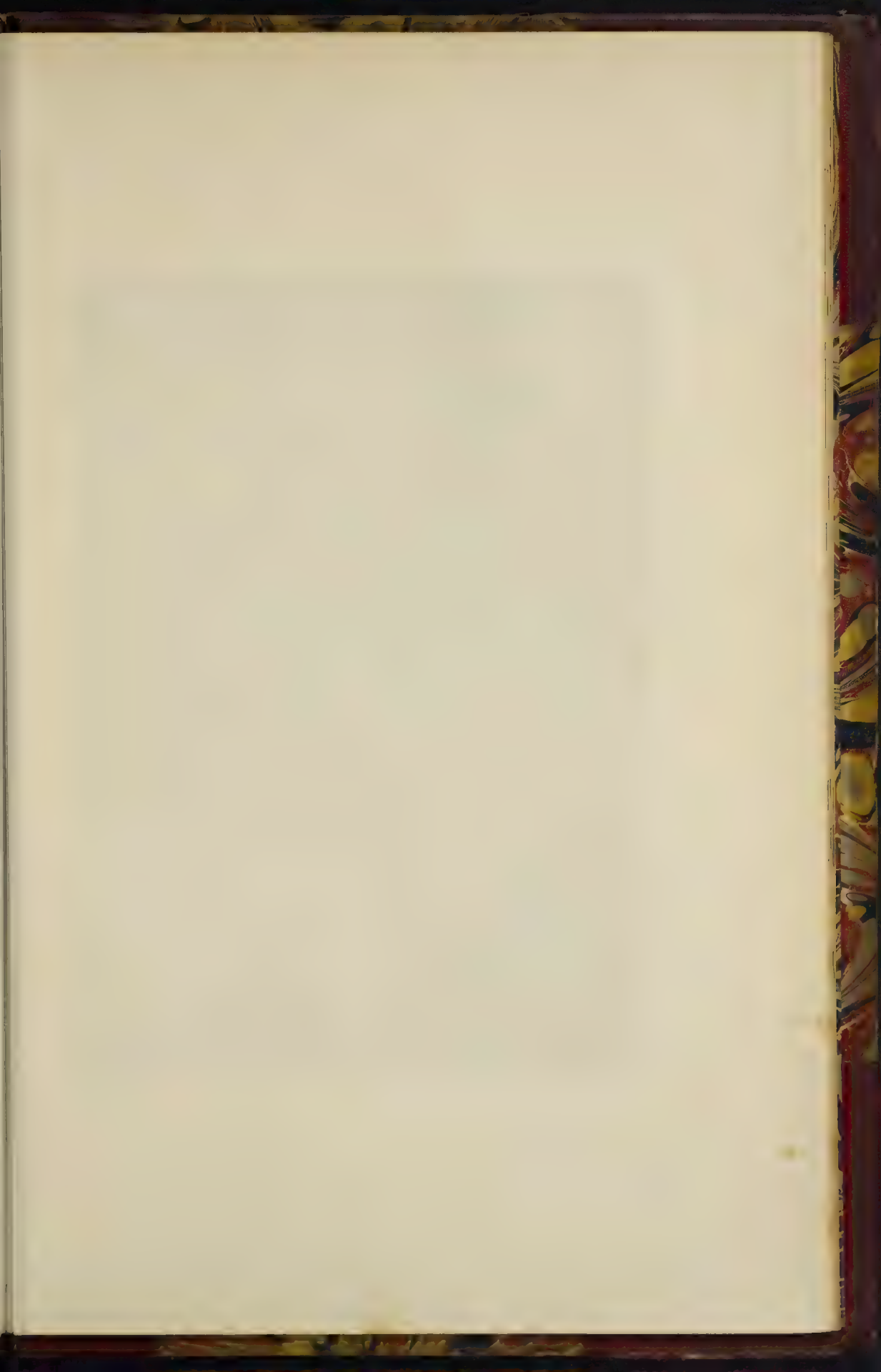


— From the Voyage of Captain Parry in the Cutter of the Duke of Clarence — A curious scene





*From the engraving of the Duke of Devonshire.
 — The Duke of Devonshire, who has the right to the Duke of Devonshire.*

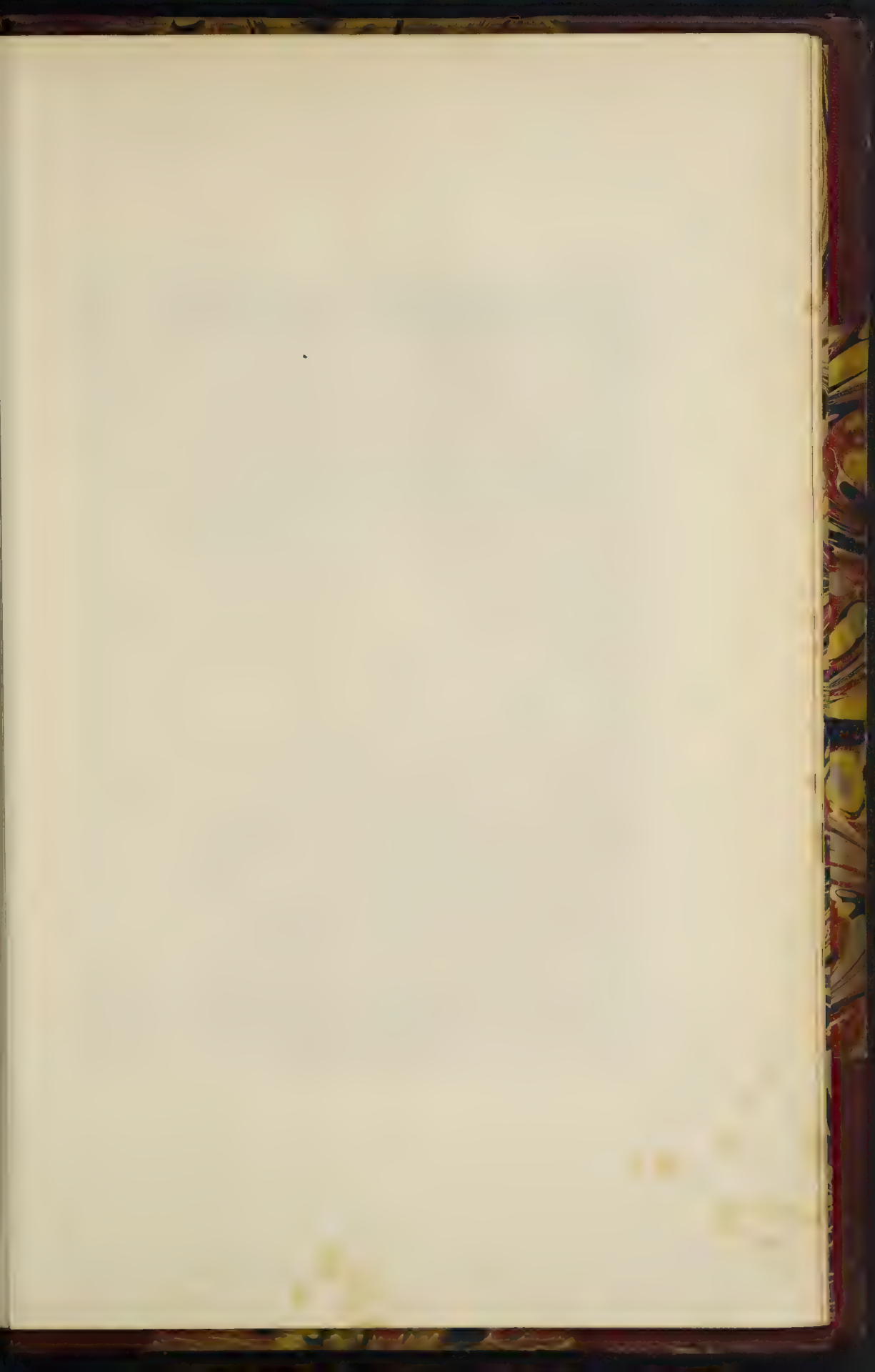




The Indian Village, at the mouth of the Sagadahoc River.

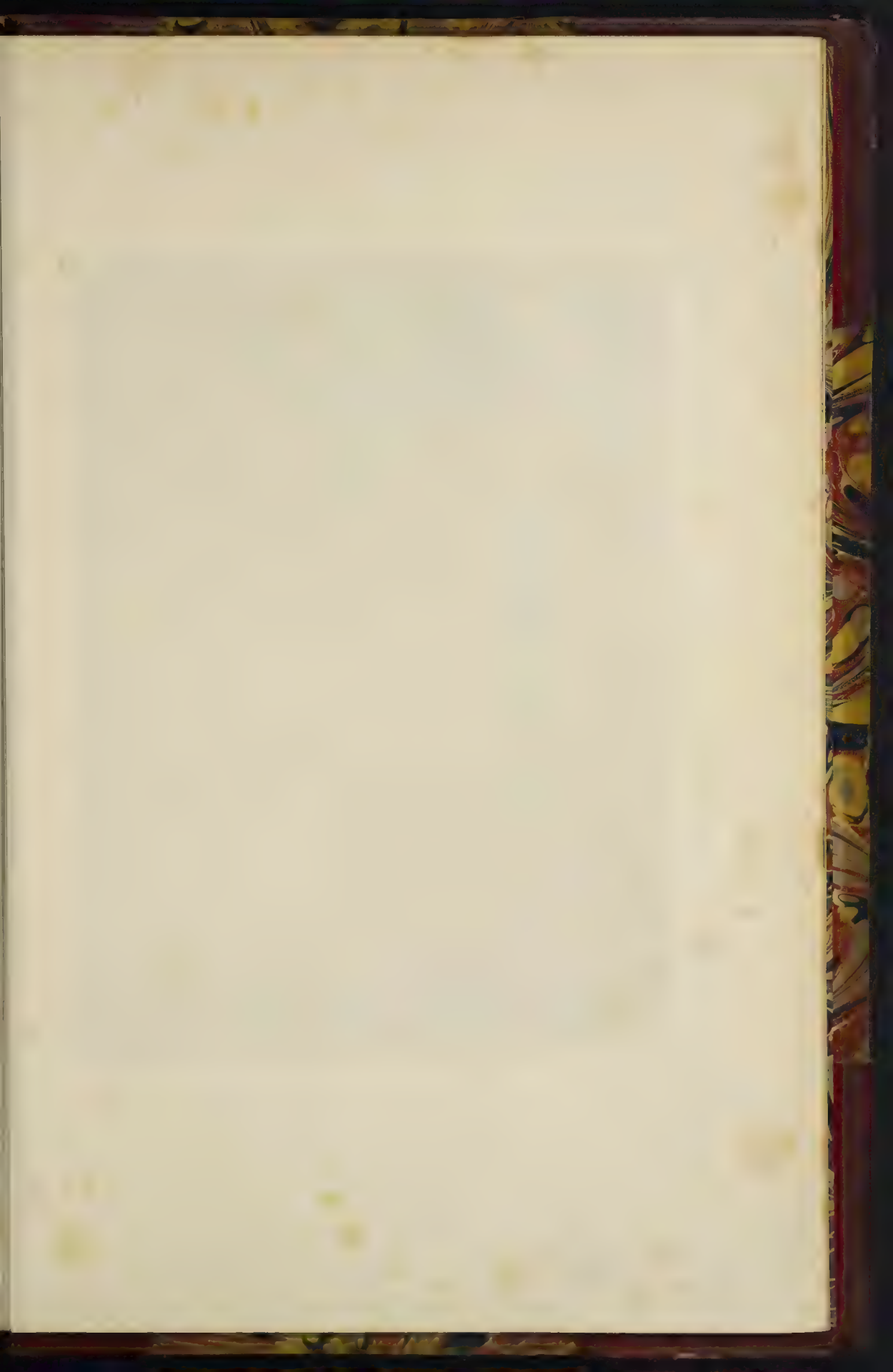
From the Collection of the Duke of Devonshire.

1735





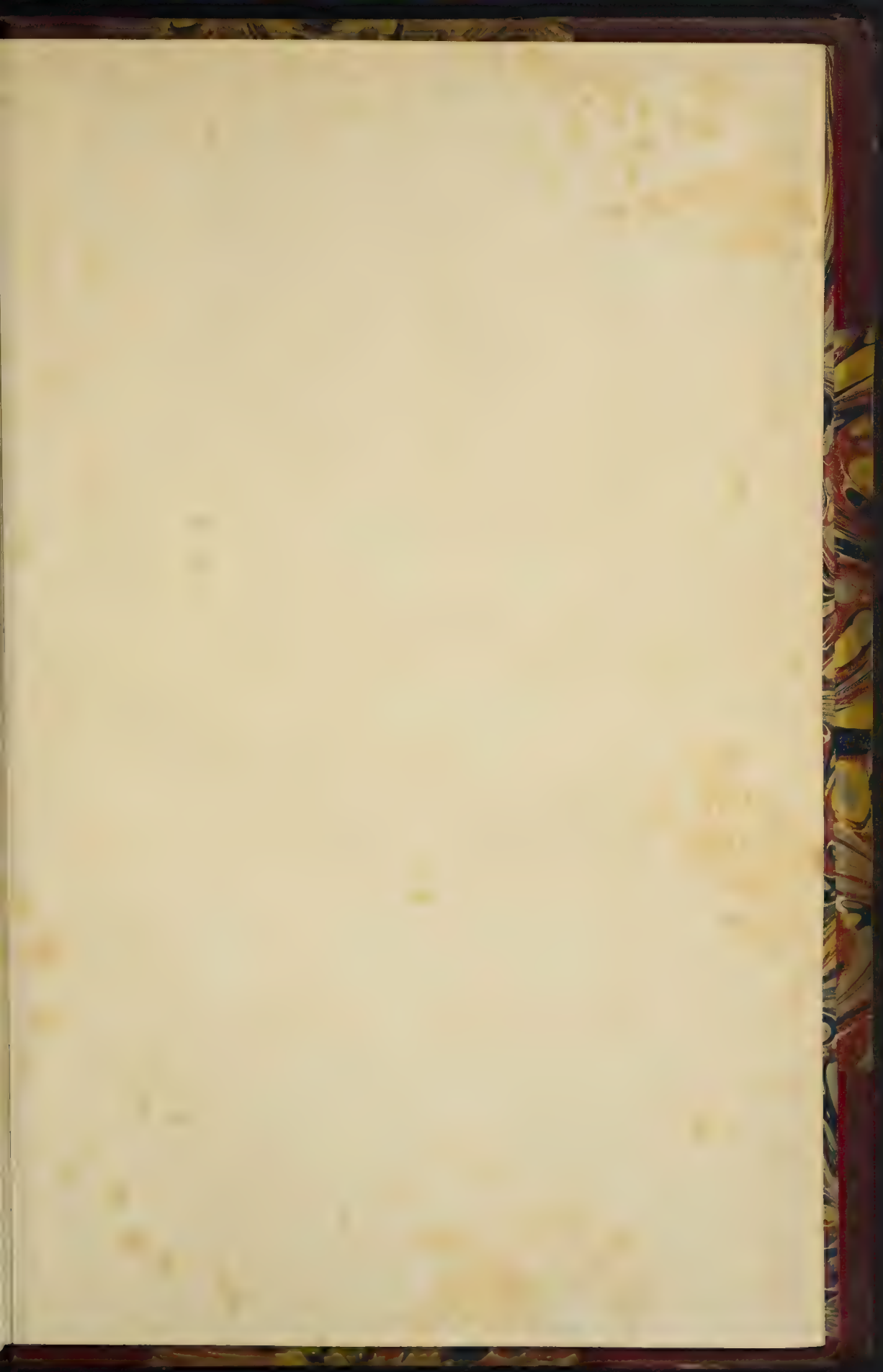
View of the City of London, with the River Thames, from the Palace of Westminster.
 — A. Smith del. —





From the Chapel of University in the Collection of the Duke of Devonshire.

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